4 ANC

VOGUE

FEBRUARY 15

IN THIS ISSUE:

More-taste-than-money fashions

Première of the 1954 cars

New shoe-and-stocking outlook

30 new hats

New Pattern wardrobe

The new low-calorie package foods, a complete survey

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Look for this label... it identifies the finest woolens in the world

FORSTMANN WOOLEN COMPANY
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to another Elegant Era

Our contemporary suit shape, all fit and lovely form—made *memorable* by rich passementerie braid, emblazoning the jacket. Tailored just for us in worsted flannel with a *polish* of its own, the collar stroked with shining faille. In navy only, sizes 10 to 20 . . . . . 79.95

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that clean-cut look...

Still another smart girl who sews her own attractive wardrobe—and who wouldn't be without Wiss quality shears and scissors in the doing. She likes their ease of use, the meticulous, professional-looking air they give everything she makes. In this case, the "Sorrento" hat and trim tailored suit.



WISS PINKING SHEARS—easy to use, give a ravel-resistant decorative finish to the widest range of fabrics, in both single and several thicknesses, 3 sizes, 5" to 9", $4.25 to $8.95. Shown, Model CB 7, $6.95.

WISS DRESSMAKERS' SHEARS—with bent professional-type handles for faster, easier, more accurate cutting. No. 127, $4.00.*

WISS SEWING SCISSORS—in addition to your sewing projects, indispensable for gift-wrapping, cutting string, cutting flowers. No. 815, $3.00.*

Available at notions departments, better hardware and cutlery stores. For pattern of the "Sorrento Cap" send 15¢ to J. Wiss & Sons Co., Dept. G-2.

**Prices slightly higher Denver and West.*

with... WISS TOOLS OF FASHION



Look for the attractive Wiss Cutlery Display showing the complete assortment of Shears and Scissors, Gift Sets, Kitchen and Carving Cutlery, Pocket and Sporting Knives. On the main floor, notions department, of the following stores:

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MANUFACTURERS OF SHEARS, SCISSORS, PINKING SHEARS, METAL-CUTTING SNIPS AND GARDEN SHEARS

Vogue
February 15, 1954

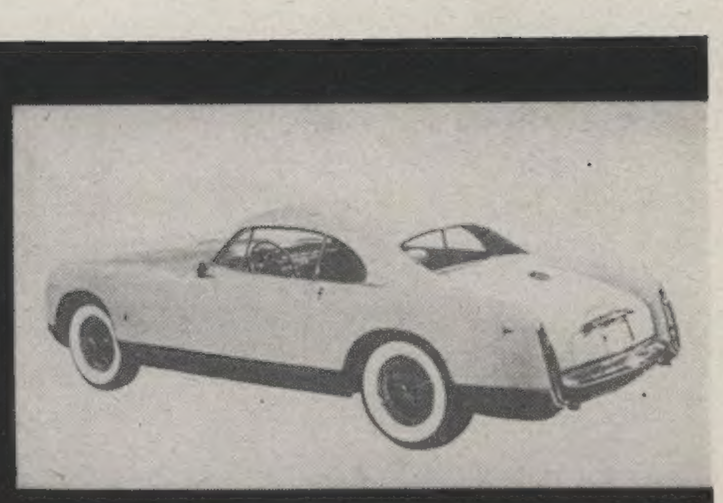
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Vol. 123, No. 3
Whole No. 1923

Hudson's Woodward Shops

DETROIT'S AVENUE OF FASHION





LOUIS STEIN makes a great point of the little fur wrap. Here, for Spring, a superb cape-stole of royal pastel mink. 1,795.00 PLUS TAX

"she knows Botany"

WILLIAM BASS,

*too, has long known *"Botany" . . .*

has tailored its superb

worsteds into outstanding fashions. Here, a

20th Century homespun in a woven blend

of gossamer silk and wool yarns. Its

delicate, flecked surface molds into

a smart young Spring suit.

Ransohoffs, San Francisco
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Bonwit Teller, all stores
and at better stores everywhere.

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Fabric
100% VIRGIN WOOL

HAT BY IRENE OF NEW YORK

LOOK FOR THE *"BOTANY" BRAND LABEL ON PRODUCTS FOR MEN, WOMEN AND CHILDREN. *REG. U. S. PAT. OFF. ©1954, BOTANY MILLS, INC., PASSAIC, N. J.

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LINEN COSTUME GOES

LUNCHING OR DANCING WITH EQUAL APLOMB.

BLENDING HAT IN LINEN-STRAW, BY HATTIE CARNEGIE.

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MINNEAPOLIS

ahead of the robin

and the crocus...

even before the

groundhog...you

know it's Spring

because the girls

are wearing

PATENT LEATHER SHOES



SETON

SETON

the name for fine patent leather

emba topaze ruby eye mink designed by **ritter bros.**, new york



jewels—Cartier • dress—christian dior, new york • decor—"marbilia"-laverne

*trade-mark mutation mink breeders association

"as-you-like-it" stole to cherish in precious emba topaze* ruby eye mink. woodward & lothrop, washington, d. c., titche goettinger co., dallas
j. w. robinson, los angeles



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At Lever House on Park Avenue, New York. Other news in "Orlon". . . her jersey dress, his tweed topcoat, the convertible's top.

This fleece of ORLON was washed this morning!

So soft, so warm, so wonderful, because it's of "Orlon"! And, because of "Orlon", it's washable, too. This Swansdown coat in cloud-light fleece went into the washing machine . . . washed quickly and lightly . . . spun only slightly. . . it tumbled out of the drier ready for its busy day, and city-pretty, in minutes! For "Orlon", one of Du Pont's modern-living fibers, makes pastels practical any time, anywhere, makes the pale coat the all-season, day-and-night coat.

Pick your best color—white, pink, blue, beige, yellow. About seventy dollars.

In New York at Franklin Simon's; San Antonio, Frost Bros.; California, all Bullock's; Chicago, Carson Pirie Scott; and other fine stores.

Du Pont makes fibers, does not make fabrics or garments

"Orlon" is Du Pont's trade-mark for its acrylic fiber

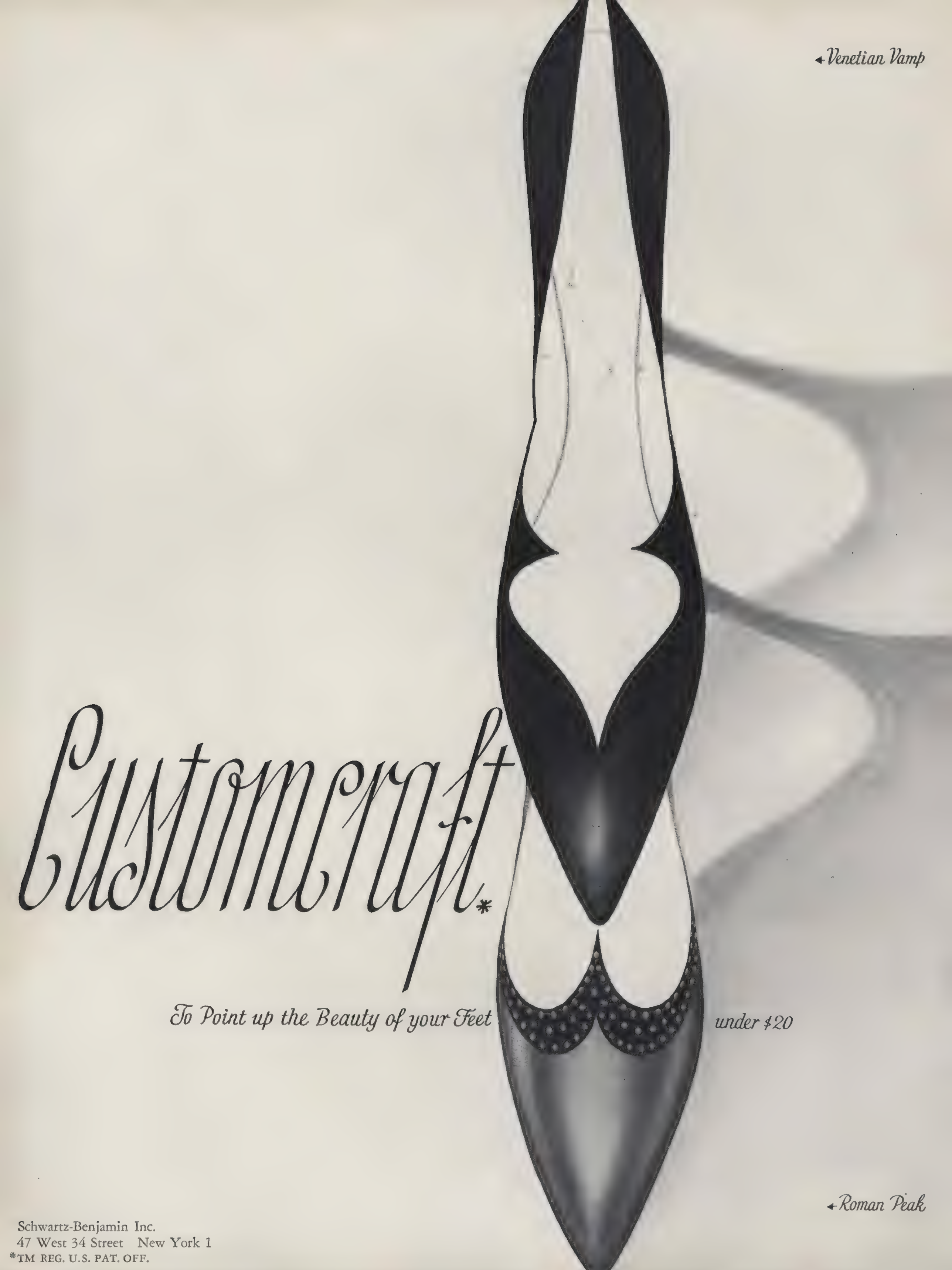
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under $20

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The first glove of spring
has a shorter length,
a wrapped look.
Crescendoe gloves
wear longer, soil less,
wash better because they
are *leather-tailored* of
shrinkproof Wonder-Fabric.
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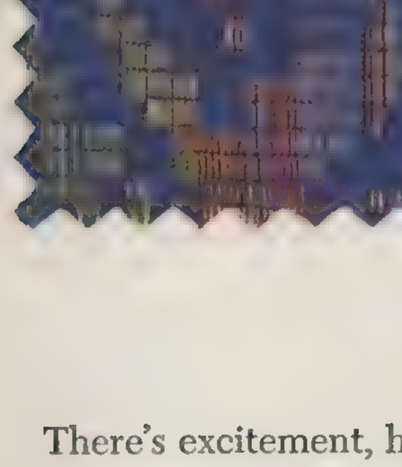
Crescendoe

Gloves by Superb

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There's excitement, high fashion, unusual beauty in colorful Mission Valley cottons. You'll recognize them in your store by our checkerboard tag, used by leading dress houses from coast to coast. Mission Valley fabrics are guaranteed wrinkle-resistant, colorfast, washable—or your money back!



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Phoenix
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BOX

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that stays so fresh . . . wrinkle-free





Make your best impression on *all* occasions in VISA, new luxury fabric of Dacron and worsted, created by Milliken to shake off wrinkles, keep pleats and shape even in the rain, stay first-day fresh with so little care.

Miguel Dorian designs for Myron Herbert
a costume suit with beautifully feminine bare-neckline jacket . . . and a sheath dress with soft details, molded curves. Both in textured VISA, grey or mauve. Suit, 10 to 16, about $90; dress, 10 to 20, about $50.

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**DuPont's polyester fiber*

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...these fine linen suits by Rinaldo LTD.



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Left: *Moulded embroidered linen, deftly detailed with side-interest collar. Navy, Toast, Gold.*
Right: *Waist-slimming suit of Moygashel® linen tweed with eggshell collar and cuffs. Brown, Navy, Black.*

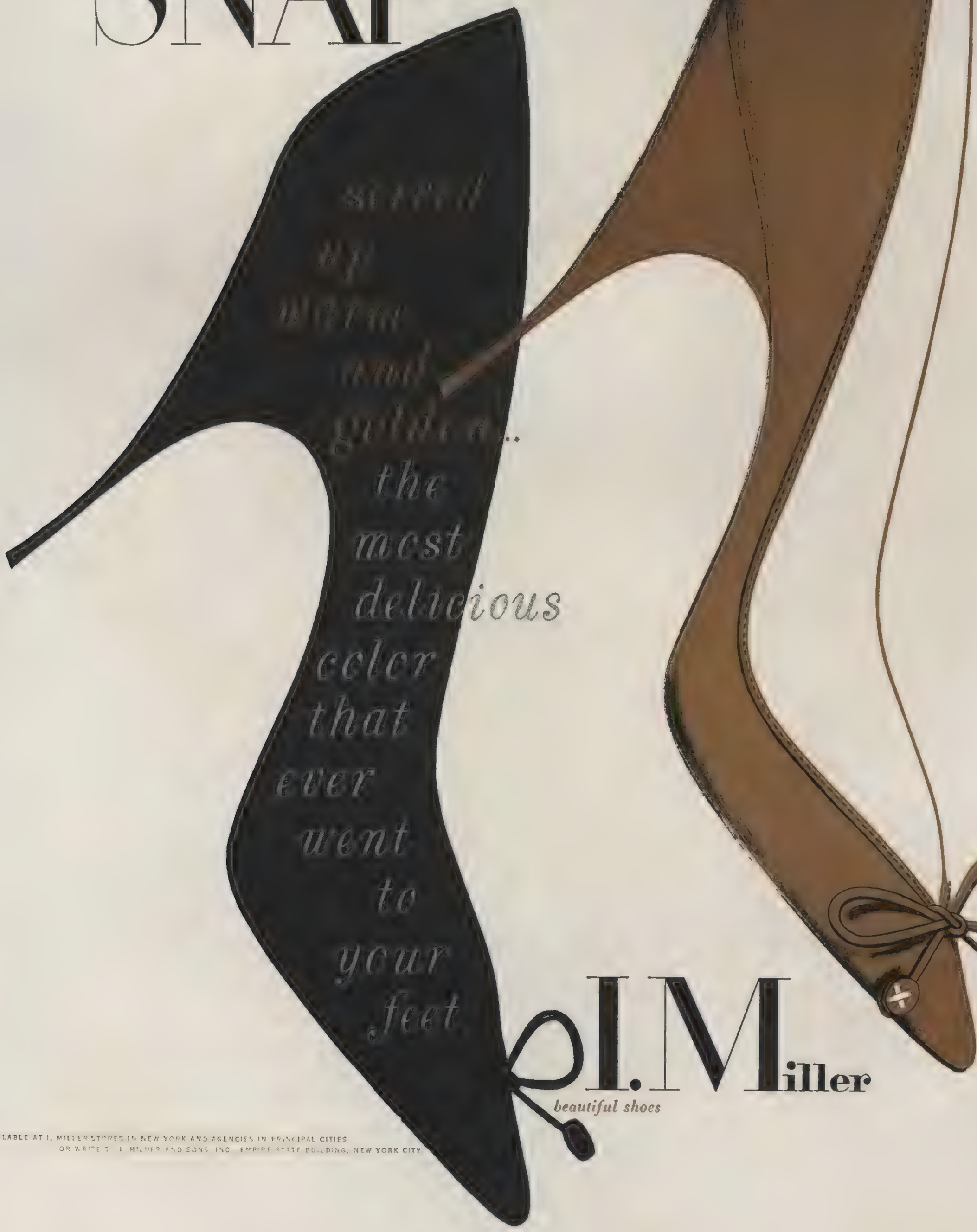
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must be the most versatile
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10
12
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5
About $25 at leading stores everywhere.
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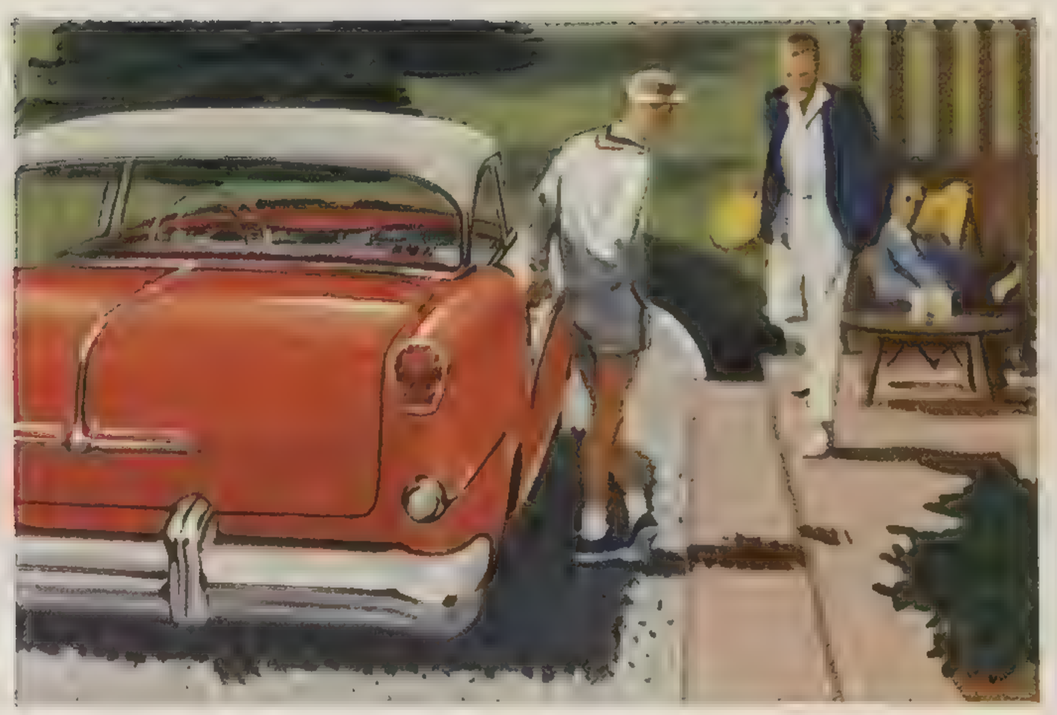


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Released a Year in Advance !

Oldsmobile's "Dream Car"



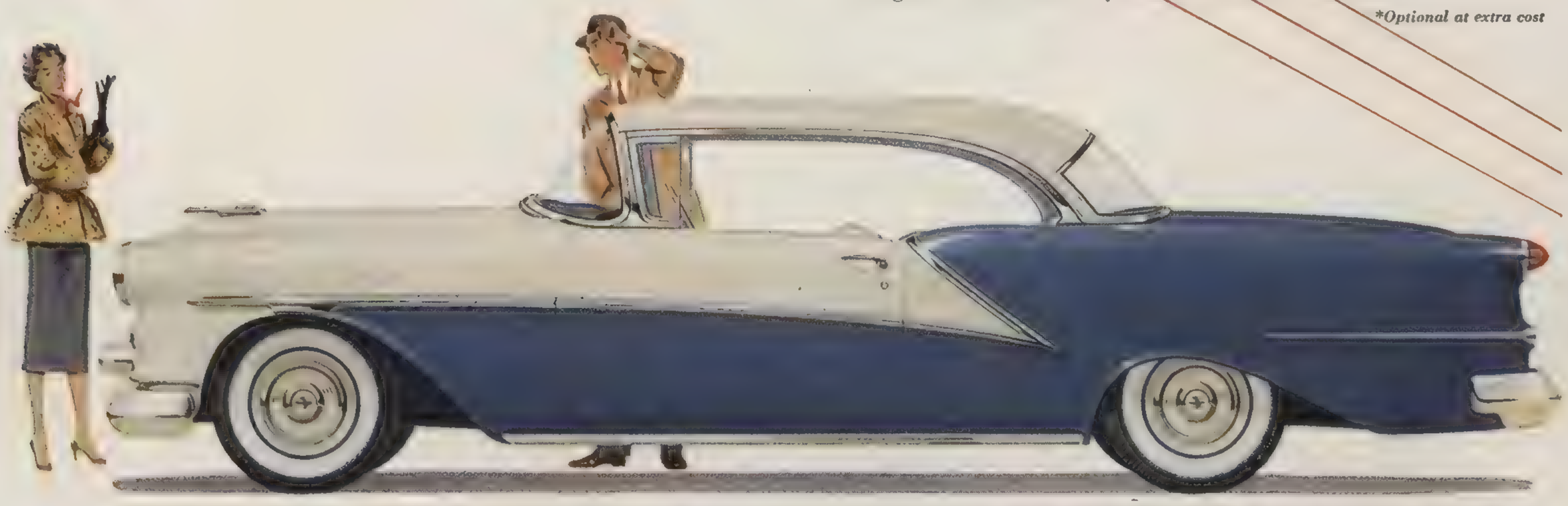
More than any model before it, this new "Ninety-Eight" for 1954 expresses Oldsmobile's forward looking and forward thinking. It's Oldsmobile's dream car—the pinnacle toward which Oldsmobile stylists and engineers have been working since the introduction of the "Rocket" Engine. This is the "Ninety-Eight" originally scheduled for 1955—moved up to 1954—and now on display at your Oldsmobile dealer's. You'll know it as a car of the future by its distinctive panoramic windshield, and the long, low, forward look. And, you'll discover even greater power in the world-famous "Rocket" Engine—185 horsepower and 8.25 to 1 compression ratio. Optional features are Safety Power Steering*, new Power Brakes* and new Power Seats*. See it now—this ultimate in "Rockets", the magnificent "Ninety-Eight" for 1954—at your Oldsmobile dealer's.

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FOR 1954





Ninety-Eight DeLuxe Holiday Coupé. White sidewall tires and Two-Tone treatment—optional at extra cost. A General Motors Value.

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a wonderfully
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Vision

ENSEMBLE COLORS

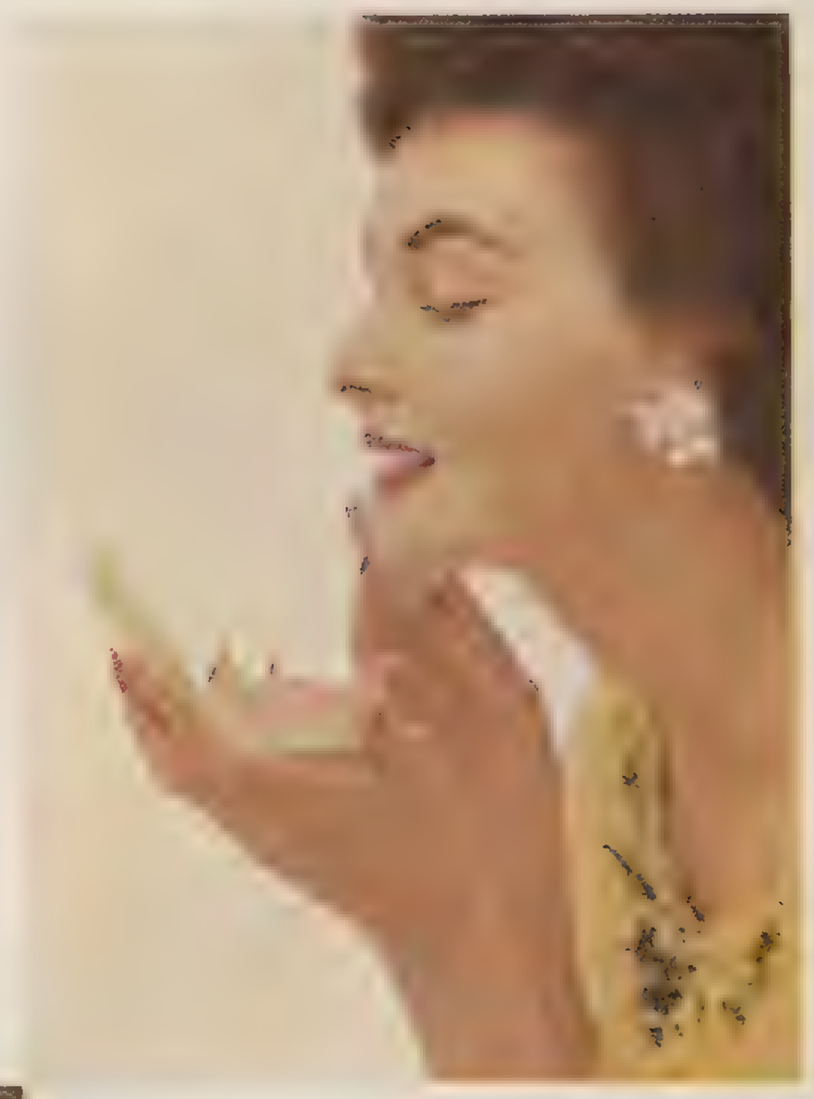
A separate shade for every costume color—each in its own special box. Each shade is also permanently marked on the welt. At fine stores. Knit Products Sales Co., 350 Fifth Avenue, New York.

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At Last! The make-up that keeps its promise!

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with just the kiss of a puff.

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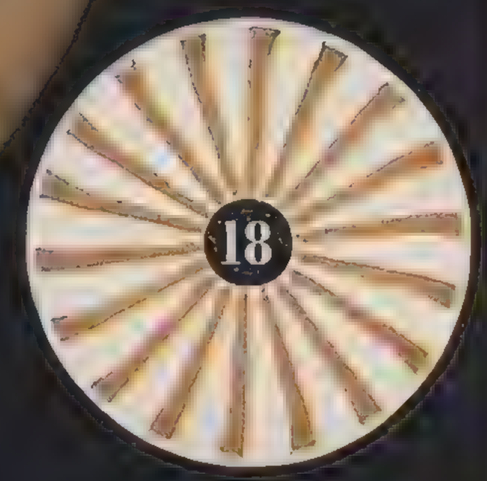
Naturally yours
in color...fashion...fit

Luxite

nylons



Wonderful news! Luxite has blended hosiery colors not only to go with the new fashion shades, but actually to compliment your own natural coloring! Choose yours from the Luxite Fashion Wheel. And glamorous Luxite nylons are *dimensionally* sized to fit you as exactly and comfortably as your own skin. See how much prettier your legs look in the hose that's naturally yours!



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Fashion Lights

Note the white stripes below the garter line—they identify the leg size. TRIM, 4 stripes for petite or slim legs. TWEEN, 5 stripes for typical or model legs. TAPER, 6 stripes for tall or fuller legs.

And very fashion right—for exquisite color harmony between hemline and shoe. Try "Fashion Lights"... Gay Beige... Sky Mist... Boulevard Grey... Beige Fashion... New Spice... Blond Angel... in Archer's new Luxury Chiffons, unbelievably long-lasting, full fashioned sheers of Archer's exclusive enerized twist nylon with runless lace top.

Archer

Knitted-to-proportion *Stockings for Lovely Women* It's so easy to check fit with Archer's famous FITLINE®

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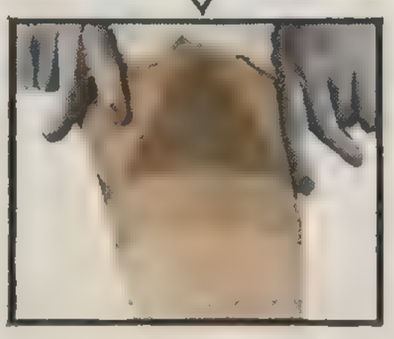


Larkwood 3V nylons

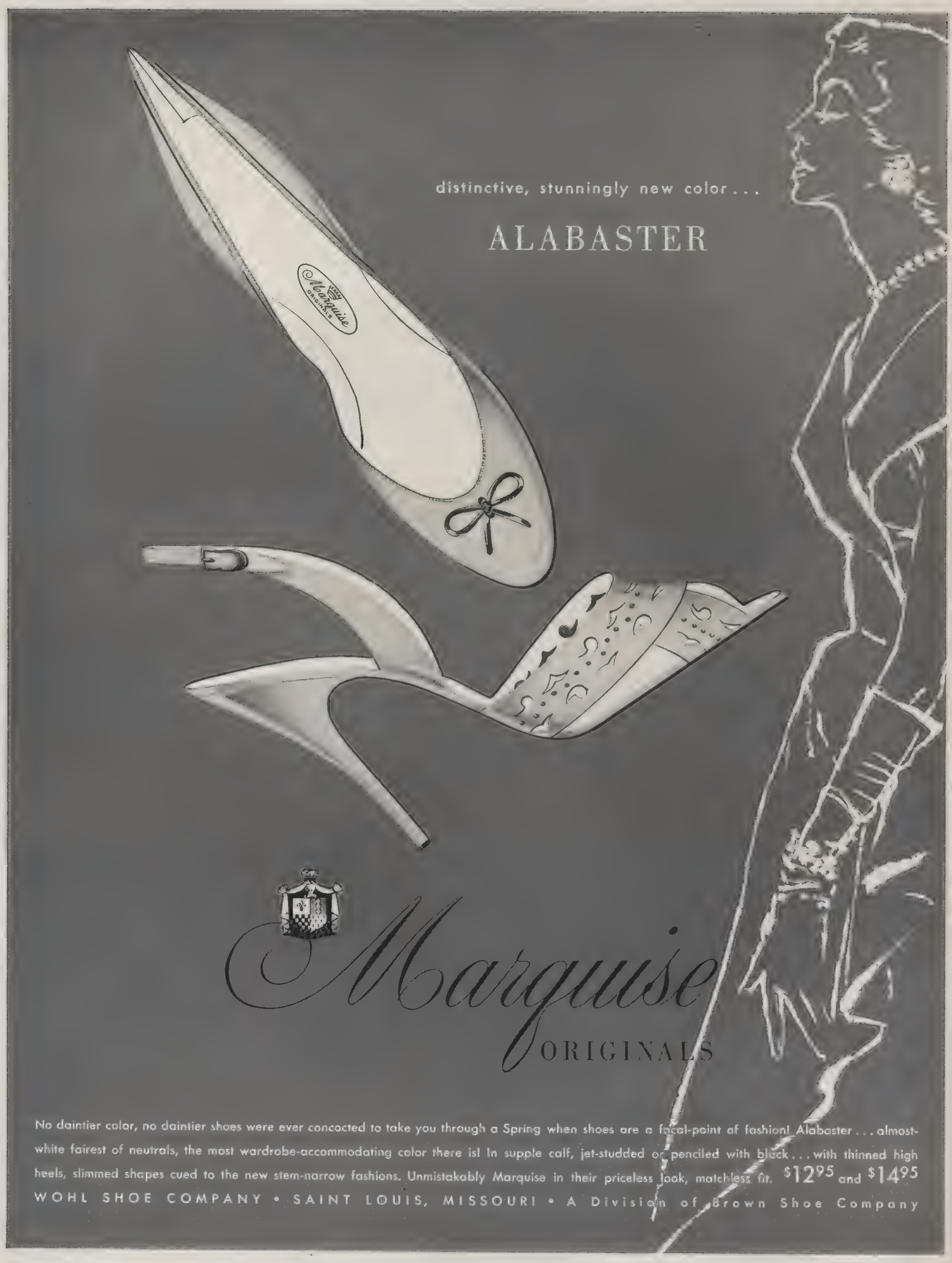
THE STOCKINGS THAT ALWAYS SEAM STRAIGHT

See those crooked seams on the woman next to you . . . could be you! 44.6%* of American women don't keep their seams straight. That's why Larkwood created 3V nylons. They keep your seams beautifully straight. Their easy give-and-take eliminates garter strain, cuts down runs and excessive hosiery bills. 3V's are knit to fit perfectly—from dainty 3-V Top to V-cut toe. Small, medium and tall lengths. At your favorite store in the loveliest Fashion Bouquet colors.

*national survey by independent research organization



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Matching Haymakers gloves in fine leather, available at Neiman-Marcus, Dallas.

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Spring song for shorter skirts

pink rosebuds—prettier than ever

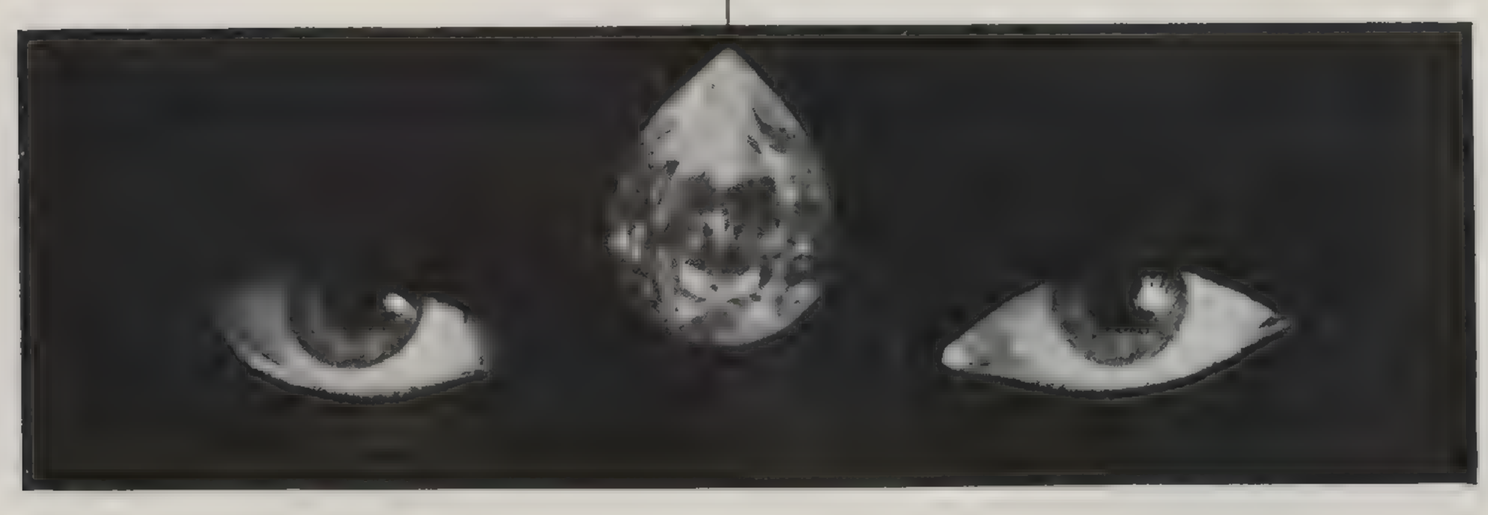
embroidered white nylon—by

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to be draped
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pear shaped . . .





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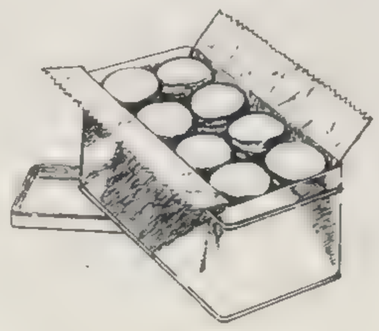
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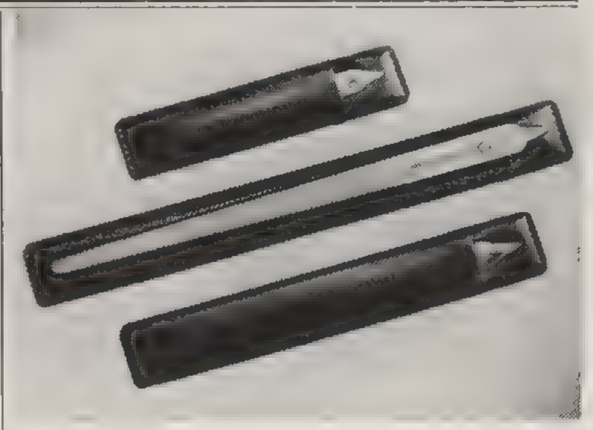
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Plastic surgery used to be the only remedy. Now, thanks to cosmetic science, it is possible to "uplift" facial contours for hours at a time. New, wonder-working SEVENTH VEIL helps tighten the skin, banishing lines that would ordinarily show even under skillful makeup. Drooping jawline, under-eye puffiness and wrinkles seem to disappear before your eyes. Takes seconds to apply. Worn day or night, with or without make-up, gives an invisible, dependable "uplift." Your face will look firmer, younger.

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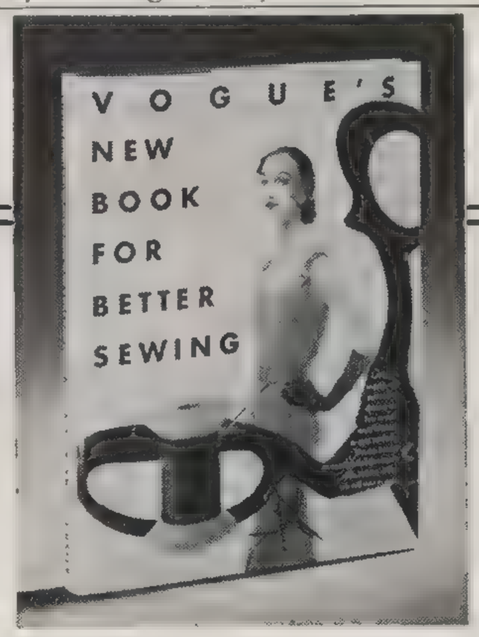
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One of the most complete sewing handbooks ever written. Its aim: to teach you all the essentials of good dressmaking by guiding you step by step through the making of 14 representative Vogue Patterns. Glossary of just about every term in the pattern language.

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Vogue, Dept. V-215, Greenwich, Conn.



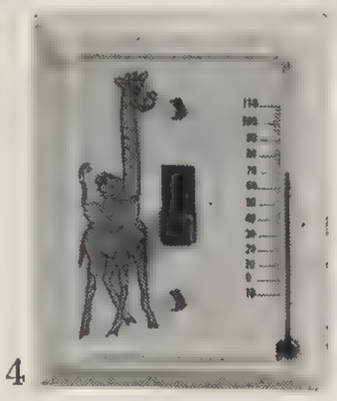
SHOP



1. An afternoon dress with a wide neckline (prettiest for mothers-to-be). Silk-and-Orlon: pink or aquamarine. Sizes 10 to 16. $32.95. Expectation Shops, 160 Geary St., San Francisco, Calif.

2. A bright new rattle with plastic confetti floating in the liquid inside the handle. It's too big to swallow, and nontoxic. $1. Marshall Field, 111 N. State Street, Chicago, Ill.





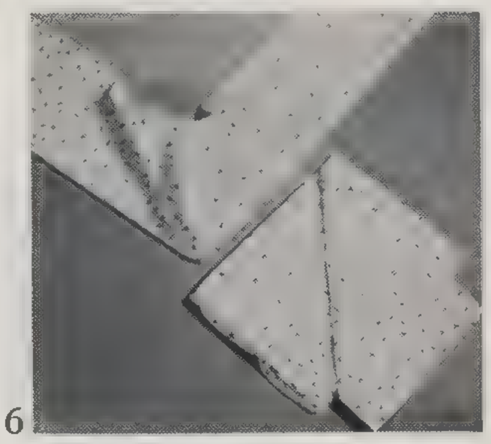
4. Plastic casing for a nursery light switch. Very instructive, this. Has a thermometer and comes with a chart showing best temperatures for sleeping, eating, baths. $1. Altman, 361 Fifth Ave.



3. News for the new: Dacron-and-nylon that feels very soft, washes and dries in an hour. The pants are plastic-lined. Blue, mint, yellow. By Thomas, $4 ppd. Pat-Rick, 930 Madison Avenue, New York.

5. This camisole acts as a crinoline for maternity jackets. It's cotton, trimmed with eyelet, drawn with pink ribbon. $3.95. Carson Pirie Scott, Chicago, Illinois.





6. Rose-sprigged contour sheets for cribs—even the most energetic kicker can't loosen these. Very decorative whether the nursery's scheme is pink or blue. By Pacific. $1.95, Best's, N. Y.

HOUND

. . . pink or blue?



7. Empire dinner dress for a mother-to-be: the halter-neck jacket is flared beneath the bosom. Sizes 10 to 16. Pink, blue, or navy-blue antique silk taffeta. $49.95. Russeks, Fifth Ave. at 36th St.

8. A bright red idea in which to carry baby bottles. It's insulated, padded, waterproof. Keeps six bottles warm or cold. $3.95, ppd. Jomar Gifts, Box 218, Grand Central Station, N. Y.

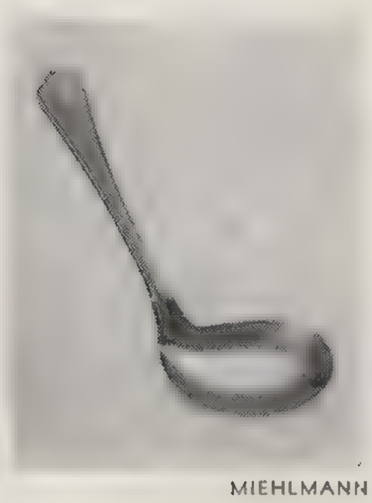
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8

9. New angle: a spoon with the twist already made, invaluable aid to beginners. Sterling, it is 5¼" long. By Bellini of Florence, Italy. $4.95, ppd. Potter Products, Box 63, Altadena, Calif.

10. A handsome linen duster, cleverly cut—our model expects a May-day baby. Natural, navy blue, black, or chamois-colour. $22.95. Expectation Shops, 160 Geary St., San Francisco, Calif.



9

MIEHLMANN



10

11. Convenient to tie onto play-pens, cribs, even cars: this quilted cotton catchall for the baby's toys. 11" x 17". $1.95 ppd. Maggie Nelson, 4441 Stern Ave., Sherman Oaks, Calif.



11

Wool and silk combine in our navy Princess line

The season's hit fabric, wool and silk, shapes Spring's hit dress, the navy Princess. This exquisitely textured fabric, airy light, moulds so well this lovely line.
Sizes 7 to 15 29.95

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Dinnerware Booklet FREE!



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What it is: a beige cashmere sweater so entirely covered with fur that (climate depending) you could call it a coat. For tweed life; for at-home clothes in the country.

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IS THIS YOUR BIG TOE SHOWING ?

(Or Does It Hit and Hurt in Closed Shoes?)

YES, because your feet SLIDE FORWARD . . . causing heels to slip, ankle straps to gap, insteps to cut, toes to hurt in closed shoes! CORRECT these painful, ugly conditions with JANIES, the cushioned "Inside Platforms", that help control gravity, give HEAVENLY COMFORT, ADD TO FOOT BEAUTY!

JANIES are effective in closed or open shoes with high midway, flat or wedgie heels! JANIES will help restore shoes from your closet to WEARABLE SERVICE . . . this will SAVE YOU TEN TIMES THE COST OF JANIES!

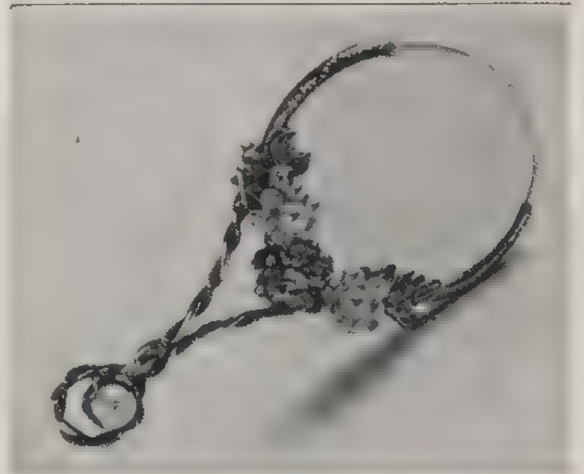
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JANIES will be PERSONALIZED with YOUR NAME IN GOLD *if you order 4 or more pairs!*



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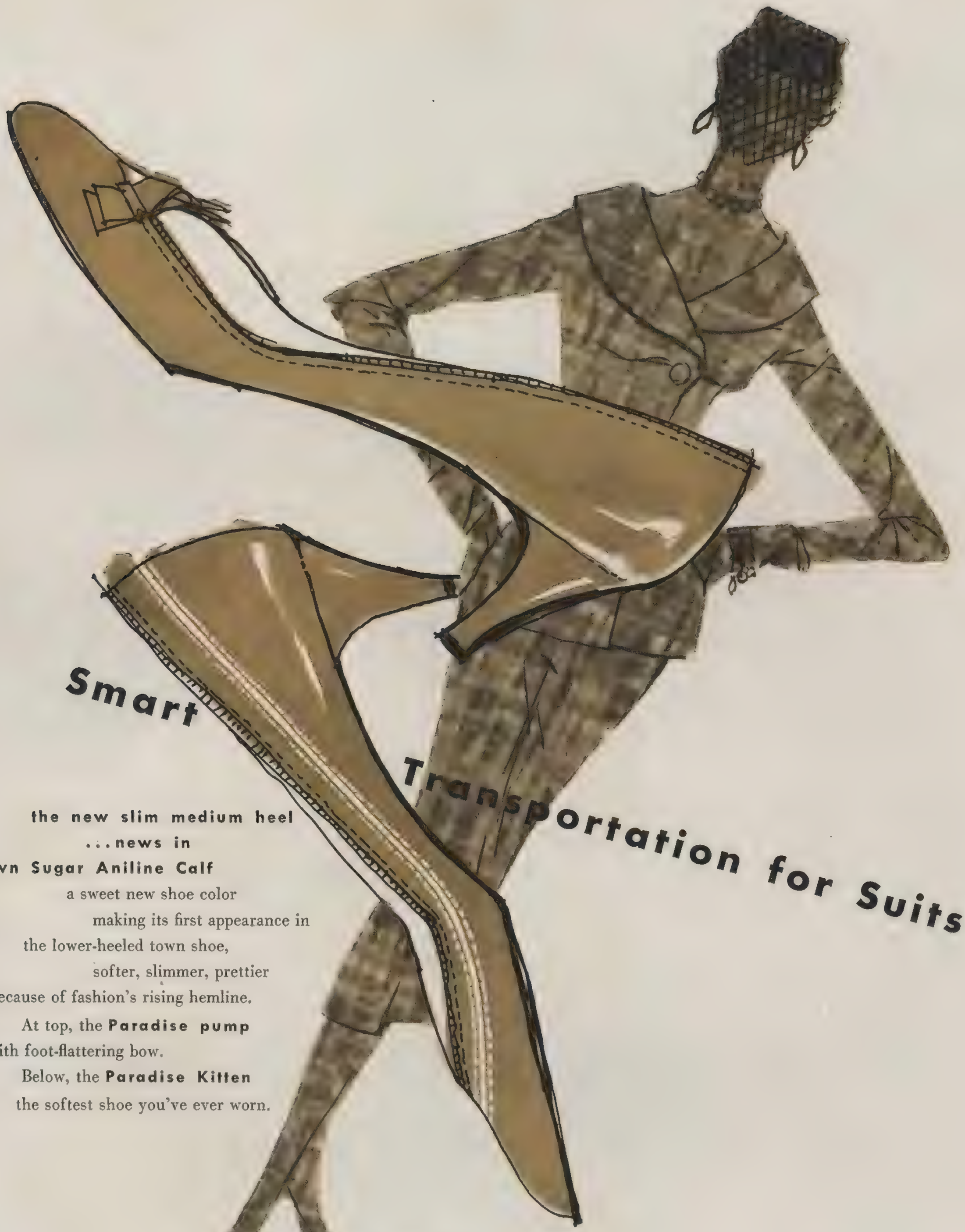
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a sweet new shoe color
making its first appearance in
the lower-heeled town shoe,
softer, slimmer, prettier
because of fashion's rising hemline.
At top, the **Paradise pump**
with foot-flattering bow.
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the softest shoe you've ever worn.

Paradise shoes

For name of store near you, write Brauer Bros. Shoe Co., St. Louis

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Flex-Fit*

The most
perfect-fitting
stockings
you've ever worn

It's a big promise—but so easy to prove!

Invisibly—ingeniously—Van Raalte fully shapes, or "fashions," *Flex-Fit* nylons from top to toe. But neither "fashion marks" nor twisted seams and heels mar the lovely looks of these fine nylons. Seams stay arrow-straight, heels never slip or slide, and all-over precision fit is, at last, a stocking *fait accompli.* We *know* that, once you've worn a pair, you'll insist on *Flex-Fit* always. In a variety of Van Raalte styles and, of course, *in your very own proportions.* At fine stores everywhere. $1.35 to $1.95 a pair.

—and Van Raalte is famous for gloves and lingerie, too.

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How can this amazing Treatment do so much?
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For a younger-looking face and neckline
The Treatment consists of two bottles: Firmo-Lift Treatment Lotion and Special Salon Treatment Oil. These two need only your own two hands and proper application to release their wonderful, firming, lifting, stimulating action. Press it . . . mould it . . . work it up with sweeping deep strokes—and see what a beautiful difference it makes.

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Firmo-Lift Lotion, 3.00, 5.00
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Special Hormone Cream, 3.50, 6.50, 12.00
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Elizabeth Arden

Maybe I need to be analyzed . . .

Why did I pass up those sexy Italian pants,
then turn green when Suzy stole the show with them at her party?

Why am I afraid to wear the most exciting dress in the room?

Why am I still playing Follow-the-Leader in fashion, always shying away from clothes that look too new?

Why do I pretend to be shocked
—when I get such a kick
out of something naughty?



Soul-searching questions—but who hasn't wondered just a little (a touch of Oedipus —or perhaps Mother really should have tried a progressive school?) However, the answers don't always lie deep in the psyche. Sometimes they're right on the surface. In how you look—how you feel about your looks—and what you can honestly do about them. For the answers to *these:* just see the next five pages as Warner's shows you how just one or possibly two things can make all the difference—between being a little compulsive and completely compelling . . .

CHAISE BY ROBSJOHN-GIBBINGS



Question: From the fashion point of view, is this a good time to come out of my shell?

Harvey Berin's slender, beltless Princess dress. The sumptuous furs shown, by Fredrica.



WARNER'S*

Answer: Never better—for this Spring, fashion asks the most revealing things of your figure! In Princess dresses, short-jacket suits, all eyes are on one slim, long-torso line—shaped with beautiful ease by Warner's new Angel corselette. A mere handful of sheerest nylon elastic, it *stretches* to fit everyone, just like a stocking. #3330 in white, sizes small, medium, large. $16.50

*REG U S PAT. OFF.



Question: For a creature of habit like me, *do* these new fashions leave any freedom of choice?

Adele Simpson's wonderful new costume suit in tissue worsted, fitted close as a dress.



WARNER'S*

Answer: But, of course (there's nothing like the slow but sure cure for a creature of habit). You can take the new slimness all at once or, in suits particularly, by the just-right combination of a midriff-smoothing girdle and bra. Here: Warner's newest LeGant* in breezy nylon power net and supple elastics, #813 in white, $12.50. Bra with elastic stay-put band, #2129, $2.95

*REG U. S PAT OFF



Question: I hate to feel repressed at home. In lighter moments, can't I still take my figure lightly?

The sleekest of pants — and checked shirt by John Miller.



WARNER'S*

Answer: Yes—and thank *heaven!* Even when you're all dressed up for open-house, you'll *feel* as nice as you look—in Warner's Angel pantie, a sheer nothing that nevertheless does the trimming needed for sleek pants, walking-shorts—little-middle cottons. #J144 or matching girdle #J143 in white power net with comfy panels, $7.50. Warner's easy-going elastic bra, #1045, $3.95

*REG. U. S. PAT. OFF.



Question: Doesn't it take a little morale-building, too — to wear fashions that dare to be different?

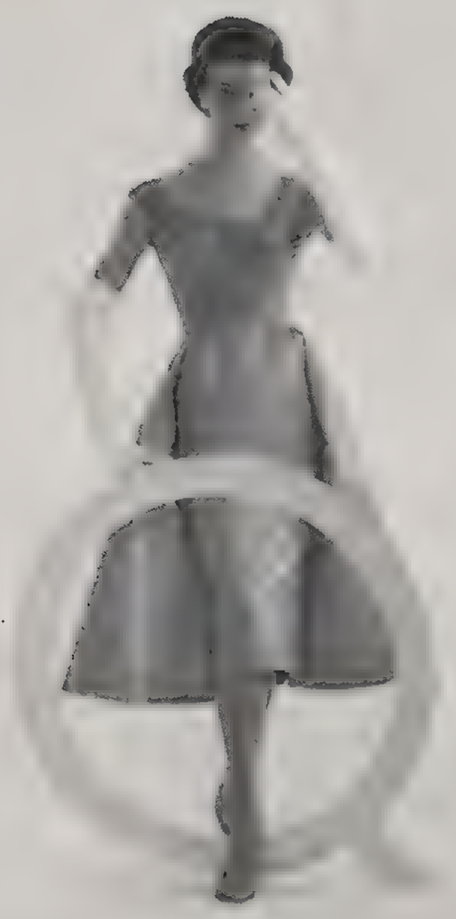
Larry Aldrich's late-day sheath, shaped into one long sinuous curve—then a harem pouf.



WARNER'S*

Answer: Naturally, you have to feel pretty from the inside out, confident of every curve. Here, to help you dare and do beautifully: Warner's Merry Widow corselette, designed around a wickedly becoming strapless that lifts from beneath, dips lower and lower for decolletes. #3322 in sheer elastic and lovely white nylon lace—or in black with a white orlon tracery. $37.50

*REG. U. S PAT. OFF.



Question: How can I really shed my inhibitions — and be all the more beautiful, for it?

Ceil Chapman's Skylark silhouette for evening—with all the fullness swept up and away.



WARNER'S*

Answer: For your next great occasion, here's one wonderful outlet for the naughtier *you*. Warner's original Merry Widow, a fabulous strapless, Cinch and garter belt in exquisite nylon marquisette and elastic. More sheer deviltry—its misty bra-cuffs dip low as you dare. #1311 in black or white, $12.50. Also in white cotton for your cool and decollete bouffants, #1315 at $10

For list of stores carrying all Warner Foundations shown, see page 128.

*REG U S. PAT OFF

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New York *Paris* *London*

I. S. V.-PATCÉVITCH, *Publisher* **EDNA WOOLMAN CHASE,** *Chairman of Editorial Board*



BLUMENFELD

COVER: Fashion-enjoyment (and that's the idea of this issue) for the woman with more taste than money—the trench coat in a tonic pink that can keep looking fresh without a single trip to the cleaner's; it washes. In zibeline of Du Pont Orlon, about $80. By Swansdown, at Lord & Taylor; Hutzler's; Marshall Field; Frost Bros.; I. Magnin, and shops on page 129. Cotton T-shirt by Jantzen, earrings by Castlecliff, and Wear-Right gloves, also Lord & Taylor. The permanent wave: at your hairdresser's—a self-monitored wave, named "Just Wonderful."

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FINEST QUALITY

Vogue's eye view of the haunted handbag



More taste than money:
that's Vogue's traditional way of
stating the case of the woman who dresses smartly
on a limited income. But this year, something new
needs mentioning. This year, we'd say: more taste *and more*
optimism than money. For a certain pesky little devil has come
to roost in many handbags in recent months, sabotaging not only the
clothes-life of many a woman but her enjoyment of life in general—namely guilt.

Now what's the charge? Why should a woman feel as if she were headed for the Home for Hapless Spendthrifts if she so much as invests in a new powder puff? The answer is she shouldn't, provided she's not robbing the milkman or the landlord in order to do so. And if, with the money, small or large, that's left over, she makes investments in books, pictures, music, play-going, *and* clothes, we think she's practising an admirable form of optimism—she's subscribing to the philosophy that life is not only to be lived, it's to be enriched and enjoyed, every minute.

For what's all wrong about this sort of guilt is its pessimism,
and its impracticality. Talks us out of a desperately needed vacation in the sun—
so we go on working all winter at half-par. Argues us into a "bargain" suit—
which looks wonderful in the checkbook but awful on the back.
Makes us miss out on the daily joys of living—and that's as wasteful
as building a bonfire out of dollar bills.

In this issue, therefore: clothes for 1954 fashion-enjoyment.
They give a woman pleasure, and make the sight
of her a pleasure for other people—
and that's a compliment to society:
that no one should feel
guilty to pay.



Fashion-enjoyment

ON MODEST 1954 MONEY

The clothes you're about to see: having a very good time for themselves, and why shouldn't they? They're in fashion, and they know it, so they can relax and enjoy the lives they lead. And they haven't robbed a bank to achieve this—as you'll also see in the following pages, fashion-pleasure is possible at very pleasant prices. What is needed is the *won't* to be dowdy, and the *will* to dress well. And that's another way of saying you have to be an optimist. If you must wear clothes (and we assume that nudists don't bother to subscribe to Vogue), make a pleasure of it—dress smartly. Just note the activities of the new fashions now coming up: they do many wonderful things in addition to clothing you.

The life of a princesse: *facing page,* the fitted coat that's all the fashion, spending a perfectly charming afternoon here (the first of many). Included in its price—**$80**—in addition to the smart silhouette: the prettiest shade of blue yet invented, a crisp new year-round fabric (worsted-and-silk), and new permanence of shape—it's lined with Pellon, a material which makes a coat remember its contours. By Ben Gaynes. Bergdorf Goodman; Thalhimers; Hudson's; Sakowitz.

Marvellous duplex, the dress-and-jacket: *right,* a costume with a long-term lease on fashion. First story, a sleeveless black sheath (it can make as many other costumes as you have cashmere cardigans). Second story, a plaid blazer jacket (which can also jacket all the skirts and shorts you own). The whole structure, in the fresh new Peruvian-influenced cottons by Moss Rose, with coarse, rich textures, colours clear as Andes air. **$25.** Lord & Taylor; Julius Garfinckel; L. S. Ayres.







The 1954 princesse: living in style on modest money

Princesse separates, any season: *far left,* in grey wool flannel, the new high-rising skirt, **$23,** and the new shorter jacket, **$20.** Checked pink gingham blouse, **$9.** But the real news is invisible, a checked gingham skirt (**$13**) that turns the blouse into a summer dress. Designed by Toni Owen (the gingham—a Bates Disciplined cotton). Peck & Peck: Princesse costume, self-completed: *near left,* what some of the smartest costumes are doing, this one does for **$60**—arrives with a checked pink gingham blouse that matches its jacket-lining. The sleeveless princesse dress and jacket, both of grey Hockanum wool crêpe. Costume by Kasper, at Lord & Taylor; Julius Garfinckel; Hutzler's; I. Magnin.

Pink with pleasure: 1954 fashion at a modest price

Why pink belongs* on budgets big and little: it's basic yet tonic, pays every complexion compliments. Pink coat-of-the-year: *left*, day and evening fashion-enjoyment for **$50,** in fleece. Coat by Sportleigh, and bag by Josef (a ten-year investment at $50 plus tax): Saks Fifth. Coat, also: Harzfeld's; Montaldo's. Pink all-year jacket: *near right*, the blazer in Stevens wool flannel, plus velvet—over wool town skirts now, with summer sheaths to follow. By Mac Kenna, **$30.** At Saks Fifth. The jersey suit, pink as they come: *far right*, the new belted town suit in Wyner worsted jersey, **$45.** By Fashion Towne. Best's; Hudson's. *And these belong with pink—"Pink Poodle" stockings by Mary Grey, a perfect pink-complement.





Wonderful times for navy blue: 1954 fashion under $50

The princesse, having a whirl in navy blue: *facing page*, practically a definition of fashion-pleasure—a dress of wool crêpe (wearable three seasons a year), with the pretty new fitted-and-flaring shape (wearable three hundred afternoons and as many evenings). Also, the lining is Pellon, new fabric that keeps a flare flaring; and the piqué collar is enormous—new way with collars. By Emily Wilkens in Hockanum wool. **$50.** Bonwit Teller; Hudson's; Sakowitz; I. Magnin. Navy uniforms, enjoying fashion: *right*, "little navy-blue dresses" at the top of their form—smart as tacks, in worsted crêpe with sheath shapes. Near right, with satin piping, **$23.** Far right, neatly collared, **$23.** By Sportwhirl. Saks Fifth; Woodward & Lothrop; Dayton's.

VOGUE'S TIP SHEET ON

THE NEW CARS

Car reducing . . . Plastic bodies, cutting weight to under three thousand pounds. Their added merits include the facility with which they are patched—with a blow torch for just a few dollars. The two available cars with complete plastic bodies are the "Kaiser-Darrin," with its three-way convertible top (the midway reminiscent of the old victoria), and doors that slide forward into the front fenders; and Chevrolet's highly-touted "Corvette," which inspired one tired Long Island mother to sigh, "That's my car, there's absolutely no room in it for the children."

Car complexions . . . A growing acceptance of lighter colours. . . . The metallic under-coating of colours. . . . More of the two-toned cars, some seeming unnecessarily like camouflage.

Foreign influence . . . A watchful eye on the foreign designers, but no U.S. sports models are designed as small as European cars; the closest to specifications, Nash's new N.K.I., still shrouded in the anonymity of a sparse working title but to be shown this spring. . . . A hands-across-the-sea effort, the new "Nash-Healey," with its Italian chassis, English suspension system plus a U.S. engine. Also among the sports cars are Buick's slim-finned "Skylark," a full-size car with dime-turning ease; and Cadillac's big beauty, the "Eldorado," including as standard equipment everything from wire wheels to a gold-finished license-plate holder.

Car sight . . . The pros and cons of Ford's and Mercury's transparent plastic top, tinted blue-green to discourage sixty per cent of the sun's heat and seventy per cent of the glare; for shadier moments, a lining snaps in place like a dickey shirt front. . . . Greater visibility provided by wrap-around windshields.

Solid Cadillac (somewhat gold)

Right: Cadillac's new convertible, the "Eldorado," a smooth, lazy-looking (lazy like a tiger) sweep of car, marked 1954 by its wire wheels, Orlon top, and gold-finished license-plate holder. The driver (don't worry, the car's not moving) wears a pale-blue silk cushion-y cloche by John Frederics.



BLUMENFELD









1954 newsmobile

Above: Oldsmobile's new racy beauty, the "Holiday"—a hard-top convertible, this one a creamy yellow with an emerald-green top. The lady at the wheel wears the new bowlor—white straw, the back brim pointed high. By Emme.

Buick's 20/20 vision

Facing page: A hard-top convertible from Buick's Century series—the "Riviera," a long, lean shining piece of power, with so much vision, that what you can't see—isn't there. The spots before your eyes: lively polka-dotted hat, scarf, and gloves; all Hattie Carnegie; I. Magnin.

BLUMENFELD

TIP SHEET ON THE NEW CARS continued

Who's Driving? . . . Twelve motor-company officials agree that about eighty-five per cent of the sales of private cars are influenced by women, which might account for these: The Little Helper, pseudonym for power-steering, which this year becomes the No. 1 Extra. . . . Power brakes, which apply the principle of The Little Helper to braking and speed up stopping. . . . The efficient egotism of Studebaker's "self-centring brakes." . . . The Continental tire carriage, which takes the spare tire out of the luggage compartment, sets it rather dashingly on the car tail. . . . The startling versatility of driver's seats: Pontiac ranks as an extremist with three hundred and sixty different seat positions; Packard's four-way power seat goes forward and up and down, adjusting to short or long waistlines; Chrysler's chair-height seat with the subtle up-tilt as it moves forward, this last the result of solemn research on "the human sitting apparatus."





Lincoln's grey eminence

Right: Lincoln's two-tone grey sedan—"Capri," all serenity and elegance, with 205 horses galloping along under the quiet hood. The ladies, left to right, are hatted as follows: in white daisies on black straw by Tatiana; a straw cloche by Lilly Daché, both Saks Fifth. Toyo and velvet by Miriam Lewis, at Bergdorf Goodman.

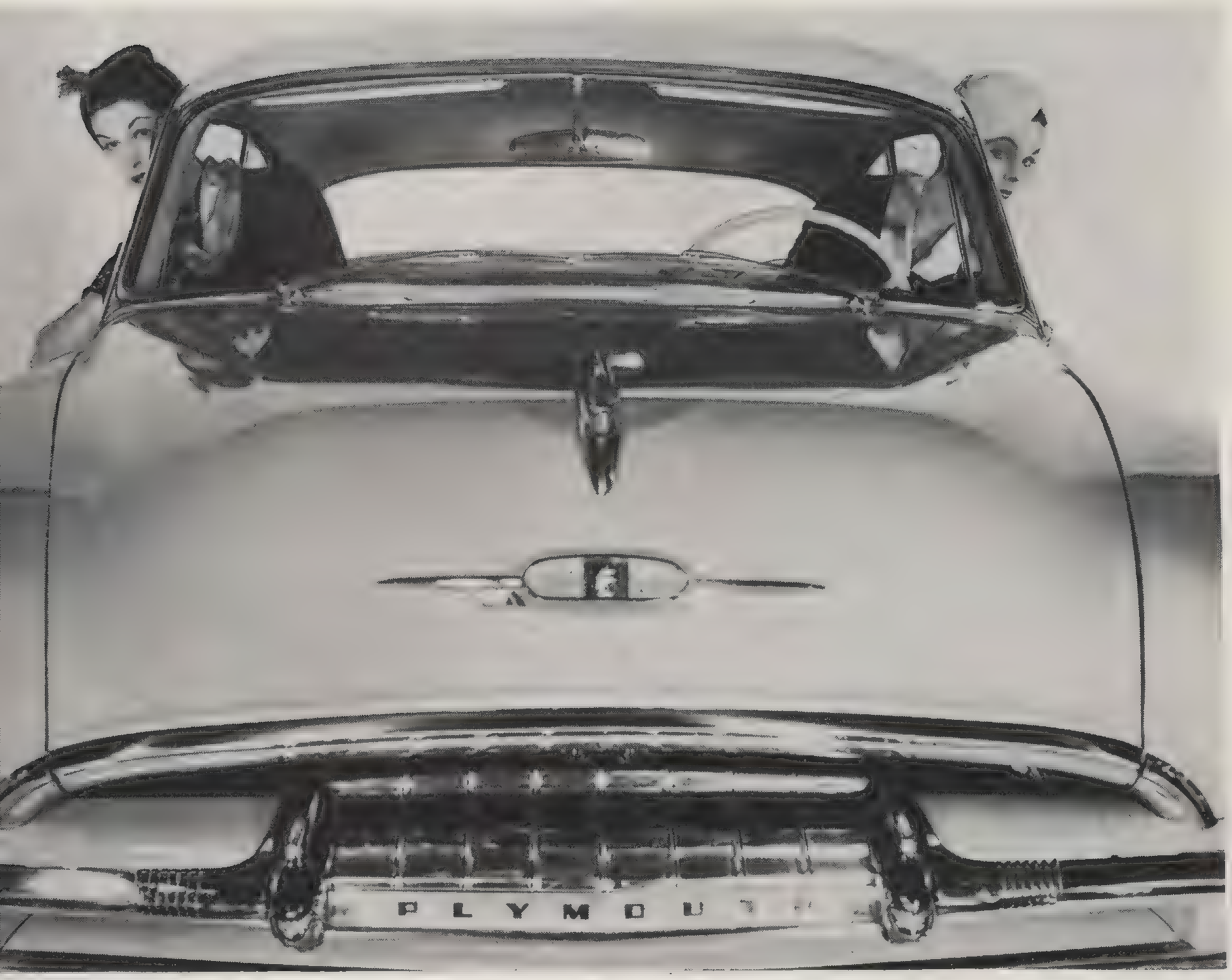
Ford's new view

Facing page: The "Skyliner," one of Ford's Crestline series—a hard-top convertible, the sky-view and windshield—one giant sun glass. The lady wears—smartly and sensibly—a beige wool zibeline coat by Bellciano; carries an ivory reptile bag; both, Lord & Taylor. Coat, also Hudson's. Sally Victor hat.

BLUMENFELD

TIP SHEET ON THE NEW CARS *continued*

Car comfort . . . Air-conditioning even for less expensive cars: Buick's delight, a cooling capacity of more than thirty household refrigerators. . . . Nash's sleeping facilities perfected: the back of the front seat folds down flush with the rear seat, making about as comfortable a bed as a Pullman roomette with somewhat less privacy. . . . Swing-out front-door hinges on many new models giving as much as one and a half inches more entrance room (still not enough!). . . . Ball-joint suspension on Ford and Mercury—this for smoother driving. . . . Good "cornering," a term borrowed from the racing driver's kit, now basic lingo for holding the road. . . . Better upholstery fabric: nylon less slippery, less of the fuzzy plush that's as uncomfortable as the old day coach seat; more leather, more broadcloth, cordaveen, and Jacquard, one of the finer seat covers, now in the new Dodge. *Car sense* . . . Crash-padded dashboards on Oldsmobile, Nash, and Chrysler. (A few years ago one company introduced safety belts only to find this gimmick cut into sales.) . . . Dodge's full-width defrosting, a boon to winter roadwork. . . . Chrysler's safety-rim wheels to grip tires even after blowouts at high speed; blowout-proof tires are still more expensive than standard tires, still not a hundred proof, but the tubeless model and the tube-within-a-tube cut risks. . . . Treated polishing cloths, like Caddy Anti-Fog, for mopping windshields before going out in icy weather to prevent steaming and icing; Safe-Vue and Hot Spray to use after frost has accumulated. (If none of these is available, try rubbing the frosted area with tobacco—nicotine kills ice.)



Plymouth's friendly grin

Left: The smile on the face of the Plymouth? It's their new and very amiable-looking grill. (Also heavier, and more meaningful.) Here, a pale-green streak, ivory topped—the "Belvedere Coupe." The ladies wear: *left*, a red straw pillbox; *right*, a white straw turban, both at Mr. John; Neiman-Marcus.

Car power... A general increase in horsepower with Buick's Roadmaster and Century series at 200, Packard at 212, Cadillac revved up to 230, and Chrysler five notches higher: the companies stress the extra power as an aid to easier driving, and a cut in the time spent on the wrong side of the road when passing other cars. Naturally, they can *go* faster, too!

Car miscellany ... An overgrown silver filigree St. Christopher mounted on lapis lazuli—a dashboard ornament sold by Countess Mara for seventy-five dollars.... Buick's improved speedometer, a red line moving horizontally instead of clockwise.... Bumpers on all cars at relatively the same height encouraging bumper-to-bumper nudges instead of something more devastating. . . . Trouble lamps, to plug into the cigarette lighter, with accommodating cords long enough to shed working light on either tire; useful, too, in signalling for help. . . . Illuminated compasses for the dashboard.... Automatic curb feelers which ring a bell when an antenna touches the curb.... Light reflectors, which fold flat as an oversize compact; when opened and set out on the road, do valiant duty in warning on-coming cars of your stalled position.... Radio gimmicks: Cadillac's station finder that automatically searches out the strongest station in the area; also Cadillac's double loud speaker which obligingly switches the volume of sound from the front to the back seat or vice versa.... A dealer's description of the war between the sexes—"the woman who would buy any car provided it had a clock that worked, versus the man who has a wrist watch."

The new Chrysler—a powerhouse

Facing page: The new Chrysler, with more horsepower (235) than any other standard production U. S. car—here, their "New Yorker" de luxe club coupe, in two tones of beige and lined with broadcloth. Three of the pluses in the front seat: *left*, a spiky straw disc; *right*, coq feathers on straw, both by Mr. John. *Centre*, white feather pillbox. Balenciaga copy at Bergdorf Goodman.

BLUMENFELD





BLUMENFELD

Packard's catch

Above: Salmon with cream topping and linen upholstery—Packard's new hard-top custom convertible, the "Pacific." The lady wears a jersey turban by Christian Dior-N.Y. At Gunther Jaeckel.

Nash—wide open

Facing page: The "Rambler," a really *convertible* convertible ("look, ma, no top") with new high-fendered lines. The ladies wear, *left,* a straw lantern, by Sally Victor, *right,* a pointed straw, Henri Bendel.

Dream cars . . . General Motors' eleven all-plastic experimental cars; among them, the "XP-21 Firebird," a gas turbine, basically a laboratory on wheels; Cadillac's "El Camino," a two-passenger silver-grey plastic coupe, with two sets of headlights, the standard type for city driving, and, for long range, pencil beams similar to airplane landing lights. Buick's lightning blue "Wildcat II," the smallest Buick ever built, with a hundred-inch wheel base and a look reminiscent of the old Stutz "Bearcat"; Oldsmobile's "Cutlass," a two-passenger hard-top complete with radio phone; Pontiac's "Bonneville Special," geared for racing, red leather seats three and a half inches from the floor, white nylon safety belts, all-nylon cord tires, canopy top of safety glass hinged to an aluminum strip. Chevrolet's "Corvette Nomad" station wagon seats six on two seats, sparkles with a stainless steel cargo area. Chrysler Corporation's two plastic adventurers, Plymouth's sky-blue sports car, the "Belmont," and Dodge's "Granada" convertible. Not a one of these for sale!



Chevrolet's space ship

Left: Chevrolet's new station wagon, the "Handyman," with *four* side doors and a potential 91 cubic feet of loading space. The ladies (wishing they had closet space like that at home) wearing: *left:* checked straw bowler from Bergdorf Goodman; *right:* brimmed grosgrain beret, Henri Bendel.

The artful Dodge

Opposite: The "Royal V 8" sports coupe, a long, low sweep of blues, lined in a jacquard weave. The ladies wearing: *left:* black velvet pillbox, Bergdorf Goodman; *centre:* velvet and straw beret, Bloomingdale's; both by Mme. Klari. *Right:* straw pillbox, by Christian Dior-N.Y.; Bonwit Teller.

More Pontiac

Below: The "Catalina," hard-top convertible of the new Star Chief series (heap big chief—the wheel base almost a foot longer). The lady wears a flowered silk pancake, by Lilly Daché at Saks Fifth.



TIP SHEET ON THE NEW CARS *continued*

Car file . . . American car production, over six million in 1953. . . . Trail blazing by Chrysler, with seventy-seven out of some hundred and forty-six car improvements of the past twenty-nine years, among them such salient acts as in 1924 putting the gas indicator on the dash instead of out on the tank. . . . The extraordinary competitive spirit sustained within the General Motors family. . . . The return of a buyers' market and the list price car for immediate delivery *without* extras tacked on. *Working cars* . . . The boom in station wagons, many of them following a trend toward durability spelled out by all-steel bodies. Almost everyone is getting into the act of making station wagons, from the smallest, the Nash "Rambler," soaring up to Chrysler's big "New Yorker," with improvements primarily in space and passenger comfort (the latter, in many old models, leaving much to be desired).





EVENING NEWS:
LARGELY COLLAR

Coming into fashion, here and now, evening collars
almost as full as evening skirts.
Sweeping statement? Yes, and we're very happy
to make it: nothing frames a swan-like neck
(or beautifully-carried facsimile)
as prettily as a shoulder-span of collaring.
That's also being handsomely proved by the success
of the new wide-collared suits and day-dresses.
At left: A fragile beauty of a dinner dress,
collared almost to the elbow. This,
black silk chiffon, day-length, sashed
with satin. By Givenchy for Rudolf,
about $155. Bergdorf Goodman; Hudson's;
Thalhimers; I. Magnin. Threaded earrings
by Weiss; bracelets by Bogoff;
all, also at Bergdorf Goodman.
At right: A sweep of starched
white organdie topping a princesse
dress of black *poult de soie.*
By Christian Dior-New York,
$285. From Henri Bendel;
Julius Garfinckel; Marshall Field;
Holt Renfrew of Canada.

HORST



PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The slamming notion that prosperity should be advertised in case Americans don't know when they are well off. . . . The way T. S. Eliot's play, *The Confidential Clerk,* wavers, like a lie-detector on a jumpy "dip," with on-and-off brilliance. . . . The American visit of the President of Turkey and his wife. . . . London's former "spivs," now called "shrewds," young men in quiet dark well-tailored suits who haunt coffee-stalls and speak a new slang: an "Oxford" (5 shillings) and a "wow of a cabbage" (a good party).

PEOPLE ARE TALKING ABOUT . . . A sunny note, nice in young-business announcements: "We're just at the Kitty Hawk stage." . . . *The Golden Coach,* Jean Renoir's exquisite pastel movie with the larger-than-life performance of Anna Magnani, the effect rather as if Fabergé had made a jewel like a flowering weed. . . . The new chic Paris night club, La Macumba, a box with just thirty tables and a Brazilian orchestra. . . . The patches of fun in Liam O'Brien's play, *The Remarkable Mr. Pennypacker,* in spite of the absurd acting of Burgess Meredith and Glenn Anders, who decorate every gesture as though they were designing birthday cakes.

PEOPLE ARE TALKING ABOUT . . . The New York City Ballet's first full-evening-length ballet, "Nutcracker," built out of nostalgia by George Balanchine who, in an early Russian production, danced King of the Mice. . . . The heroes of *Kismet;* Lemuel Ayers for the Persian prettiness of his costumes and sets, Jack Cole for the strength and the variety of the choreography. . . . The extraordinary paintings by Richard Lindner, with head-on people and cats staring portentously; at the Betty Parsons Gallery. . . . Speed Lamkin's *The Easter Egg Hunt,* an illiterate parody of a Hollywood novel, complete with comic punctuation. . . . Teresa Brewer singing "The Bell-Bottom Blues."

PEOPLE ARE TALKING ABOUT . . . The buckeye painting of a coy Salome by Regnault next to a Manet, part of the Metropolitan Museum's illuminating new system of grouping art by period, proving among other things the timelessness of corn. . . . Chester Bowles's remarkable book, *Ambassador's Report,* common-sense and anxious; in it, Gandhi's follower, Vinoba, who faced India's overwhelming problem of land reform by walking 6,500 miles from village to village asking those with land to give to those without; in his earth treasury he expects to have two and a half million acres by April, fifty million by 1956; his method, "We always go to the smaller people first and the rich are shamed into giving."

KABUKI STAR, *opposite,* drawn by the late Russian painter, Alexandre Jacovleff, one of the authorities on Oriental theatre. This swashing Japanese actor, the fifteenth (and latest) to hold the honorary stage name Uzaemon, had such fame that when, on stage, he wished to strengthen praise he ad-libbed the phrase, "as beautiful as Uzaemon." This month, headed by that same Uzaemon's daughter, Azuma, the Kabuki Dance Group is in New York on the first tour outside Japan in Kabuki's almost four-century-long history. That history began in 1586 when a young Japanese woman apparently introduced the local variety of bumps and grinds into a prayer dance performed (as she intoned "money is nothing") for money. The name Kabuki has two sources; both matter. *Ka, bu,* and *ki* mean song, dance, and skill, while *kabuku* once meant to frolic, to flirt, to be a little flashy. Through the centuries, as the elaborate art of Kabuki grew, too much flirt and frolic have been regularly quashed. Now known as a blazingly handsome, S.R.O. entertainment in Tokyo, a tradition into which children are raised as actors and audiences, Kabuki is to Japan rather what the Comédie Française is to France: a ritually performed, sometimes tedious or fusty, and often magnificent national art.



AMERICA'S NEWEST DARLING WITH HER CO-STAR:
AUDREY HEPBURN AND MEL FERRER,

both in Giraudoux's romantic water-nymph play, *Ondine*



RUTLEDGE

Audrey Hepburn, leading Hollywood's new Appeal League, "young, boyish, brunette, and hot-eyed," plays, in *Ondine,* a mediæval water-nymph (given to sliding down waterfalls in the middle of the night) who discovers "it takes twenty minutes to catch a man." As the man, Mel Ferrer, a tall, wry-humoured jo, has a wicked bland blue gaze, well off the beat of a knight who's "not very bright." This charm team, directed by that Toscanini of charmers, Alfred Lunt, opens on Broadway this month in Jean Giraudoux's foamy love legend—saucy, fantastical, and wistful around the edges.



CHANEL DESIGNS AGAIN

In our next issue, the first New Paris models designed by Chanel in fifteen years. On these four pages, the story of the original Chanel Look

Gabrielle Chanel of No. 31 rue Cambon, Paris, returns to designing clothes, after a fifteen-year lapse—and the lapse came after twenty years in which the Chanel Look travelled the world. Her return may mean nothing to those born since 1939; to those born before, it means the memory of the clipped Chanel Look that came in directly after World War I and ended only with the beginning of World War II.

The Chanel Look, as specific as H_2O, meant a combination of youth, comfort, jersey, pearls, of luxury hidden away in the perfection of detail, such as sable lining a collar and revealed only when the collar was turned up. The essence of the Chanel Look was Chanel herself (a small, black-haired woman with brilliant dark eyes, beige skin, who looked like a Spanish gipsy), wearing a loose jersey jacket, cut like a cardigan, over a white shirt or a sweater. (The cuffs turned back at least two inches above the wrist bone.) With the easy jacket, a swingy skirt, pleated and really short. Combining the true and the false, she wrapped her throat and filled in the V of the jacket with a mass of real pearl ropes, jumbled with red or green stones, obviously fake; for Mlle. Chanel, who really invented the chic of costume jewels, often kept her magnificent jewels locked away. (Those who copied parts of the Chanel Look, attaining a lesser effect, sometimes actually used emeralds or rubies.) In one way or another, that look was the look of the 1920's, even, with some variation, of the thirties.

By now most people have forgotten that Chanel, in 1919, was a revolutionist, a non-conformist, a lone rebel who *(Continued on the next page)*

1954: MLLE. CHANEL

In her apartment, still with the legendary, unchanged Chanel elegance. The elements: a navy-blue felt hat, protective and flattering; a pocketed jacket over a white blouse, the cuffs turned back with art and jewels; a short skirt; several ropes of pearls, a plaque of jewels at the waist.

HENRY CLARKE



1926:

THE CHANEL "FORD"

which Vogue said then all the world would wear.



1 9 3 4 : The unchanging Mlle. Chanel, the pocketed jacket, the white blouse, the jewels.

let women out of the prison of tight corsets, of skirts heavy to the ankle bone, of hats so laden with tulle, flowers, and plumes that a peon would have protested, of jabots under the chin, of suit jackets that fell below the knees and almost always had waistcoats. Those elaborate clothes needed a maid, a husband, or a friend for the dozens of minute buttons, for the Rousseau jungle of hooks. To many rich women the charm of Chanel lay in the remarkable fact that they could dress themselves without anybody's help. Rich women rested easily and freely in their clothes. Now they could wear a "rag of a dress"—but the rag had to have a Chanel label in it. And, like leaking wine, the look seeped down. Soon all women wanted short skirts, loose jackets, ropes of fake pearls.

Today the great revolutionist has remained true to her revolution. She still believes in the principle of clothes design that she laid down for herself years ago. "I want women to look pretty and young. A dress should not be a disguise. If a fashion isn't taken up and worn by everybody, then it is not a fashion but an eccentricity, a fancy dress. An eccentric dress does not make one an eccentric—a woman is dull in an eccentric dress if she is dull without it. A dress must be made like a watch—if a tiny wheel does not work, make the watch or the dress over. A dress isn't right if it is uncomfortable. Nothing shows age more than the upper arms, cover them. A dress must function; place the pockets accurately for use, never a button without a button-hole. A sleeve isn't right unless the arm lifts easily. Elegance in clothes means freedom to move freely."

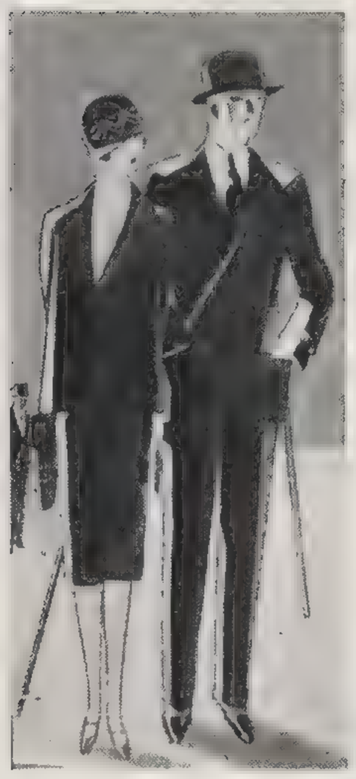
HENRY CLARKE



1 9 5 4 : The unchanging Mlle. Chanel, the pocketed jersey jacket, the white blouse, the jewels, with one clump pinned just above the famous grosgrain ribbon belt.

Those principles were inherent in the clothes, which she always showed on the fifth of the month (five was, and still is, her number—the date scheduled for her 1954 showing was the fifth of February). She used to sit on the top step of the curved mirrored stairway in her salon with twenty-five or so of her closest friends on the steps below her, all extremely uncomfortable. (Only those who came purely on business ever sat on chairs.) A spare, taut, compressed figure, hung with jewels, Chanel looks now as she did before the war, except that her widely spaced, lively eyes, sometimes partly hidden by enormous glasses, deny the lines around them. That she is a monument to common sense, to logical stubbornness, can be seen in her broad, shrewd face with the wide mouth pulled straight across, the eyebrows determinedly pencilled. Her hands are powerful, broad-knuckled; her sculptor's strong fingers have unpolished nails. When she talks, she leans forward, her angular jaw thrust out like a Toulouse-Lautrec lithograph of Yvette Guilbert. Her voice has a low, muted violin tone that goes on and on in a continuous monologue—an album of LP records, with no periods, no rhetorical effects, no change of tempo or volume.

Just as she is unlike other designers herself, so was her way of showing her collection. She has her own pattern. The mannequins, with bows at the back of the head, came out six steps apart until there were often seven or eight of them at once, each reflected in the mirrored walls until it seemed as though the room had a gush of girls. At Chanel's the tall mannequins walked slowly, the small rounded ones walked faster. The face, incidentally, does not count with her; only the figure, the carriage, the ability to walk exquisitely. To Chanel today the present mannequins around are not



1 9 2 5 : Vogue showed this Chanel coat, short and tweed.



1 9 2 6 : The Chanel evening signature, the lace dress, black or red or white, often with a loose, bright scarf.

1 9 5 4 : A corner of Chanel's dining room: the characteristic elements, a Coromandel screen, a magnificent Boulle chest, enormous crystal chandelier, and a Spanish mirror, with clusters of mirrored flowers.



DOISNEAU

women. "I want mannequins with bosoms and hips. Today's look is the elegance of the cemetery; these women are ghosts."

1 9 2 7 :
Mrs. Gurnee Munn
(shown in Vogue)
in a Chanel
"semi-sports costume,
with a jeweled
belt buckle."



Quite different from the Chanel in a jersey suit of red or beige, sparkling with the lights of jewels, chattering with her famous friends, is the Chanel at work. Then she wants to be alone. She is silent. She works with fabric on a live girl, moulding, pushing the model away, pulling her forward, slashing at the cut, changing the curve. On the day before the collection opening, a double ritual takes place. In the big salon, with the girls parading in front of her, Chanel lies flat on her stomach to see that the hems hang right. She orders boxes of flowers, ribbons, buttons brought in, ready to be added if necessary. Instead of adding, she always takes away a detail already there. She unclutters the uncluttered.



1 9 5 4 : Mlle. Chanel in the big salon where she shows her collection. The curving staircase is where she always sat during the showing, with her friends on the steps below.

Although there seems to be a divergence of taste in the simplicity of the clothes that Chanel designs compared to the clutter in which she prefers to live, there is actually none. The clutter and the simplicity stem from the overriding principle of comfort. In clothes she takes away for comfort, in rooms she adds for comfort; it is easier to have the books, the objects you need and love around you. "Clutter is necessary in a room, unnecessary in clothes."



Chanel No. 5,
a perfume as famous
as its namesake.

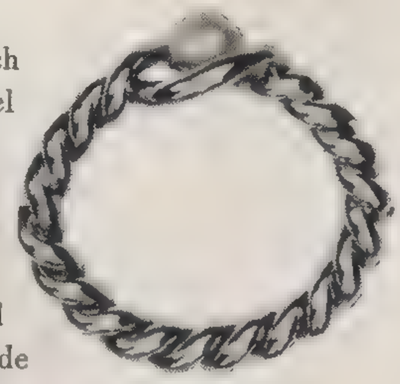
Mlle. Chanel lives in a four-room apartment, two floors above her big salon. There she has her meals and receives her friends. (She sleeps, however, at the Ritz across the rue Cambon; just white walls, empty space, a bed, no objects.) Over the years she has been slowly arranging this dim-lit apartment, filled with the treasures of the most diversified periods—and all of superb quality. The rarest pieces she tucks away almost out of sight to be discovered only by those with the most discerning eyes; another form of *luxe caché*. Those brown and beige rooms (at one time Chanel was called *La Reine du beige*) contain part of her famous collection of Coromandel screens, beauties of Oriental lacquer with dark backgrounds, and pale decorative motifs. On a low Chinese lacquered table in front of a dark brown sofa there will be a cloudy emerald jade frog, a Chinese rock crystal ball, and a rabbit, "I always arrange my animals in pairs; it's sweeter." She moves the objects around, buying new pieces—perhaps four small bronze lions. She likes bronze. She likes gold.

With her genius for mixture, in clothes and in decoration, she is impatient with those who insist on one style per room: "How ridiculous to say this Louis XV chair won't go in my Empire room—if the elements are beautiful, that's all that matters." By using fabulous yards of mirrors, she rules out the architectural limitations of a room. "I've made small rooms large and large rooms small by my mirrors."

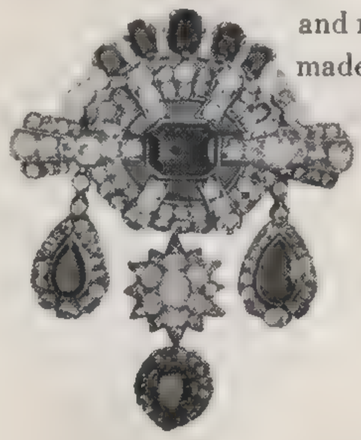
1 9 3 7 : Mlle. Chanel's
favourite photograph
of herself
(Horst took it)
shows her wearing
the dress that was
her favourite then.



Just such a little room is her high-ceilinged living room, with its long low sofa of dark brown suède, where Mlle. Chanel prefers to sit, perched on its edge. Behind the sofa stretch ordinary painted planks of wood, holding part of her richly-bound and rare books. (She owns some 4,500 volumes.) Beneath a Louis XIV wood mirror, stand two white-faced Egyptian masks, nearby two small Rouaults. Near the petit-point armchair, more rock crystal, rose quartz, and jade animals. The white metal *(Continued on page 128)*



Jewels which
Mlle. Chanel
designed
for a friend
recently.
Right, a
twisted gold
bracelet made
out of a gold ash tray, topped with
an enormous pearl.
Below, a somewhat Byzantine
design of diamonds, emeralds,
and rubies,
made from odd
pieces.



AT THE DAVID-WEILL BALL

Miss Eliane David-Weill and her father, Mr. Pierre David-Weill, in the receiving line at her recent coming-out party





Mrs. David-Weill, left, wore rubies with a dress of snow-pink paillettes. At the right is Count Jean de la Garde, the Consul General of France.



Mrs. Byron Foy, wearing Dior's carnation-embroidered satin dress, dances with Mr. T. Reed Vreeland.



The débutante twins —Misses Patricia and Evelyn Bates—mirror-image each other on the dance floor.



The José Greco dancers give their taut, galloping Spanish dances in the main ballroom, its decorations a matter of crystal chandeliers, mirrored walls.

For the evening of their daughter's début party, Mr. and Mrs. Pierre David-Weill took over the empty Fifth Avenue mansion which had been the last residence of Mrs. Cornelius Vanderbilt. Mrs. David-Weill planned the decoration and refurnishing of its formal rooms, and for one night that house glimmered with the look of an Edith Wharton party: big, beautiful, but with the special atmosphere of a family house. While a supper was served downstairs, the dancing went on in three ballrooms upstairs. There the guests, with the young girls settled in a pale shimmer of skirts on the floor, watched José Greco and his group in their flashing Spanish dances. Almost everyone danced until seven in the morning.



Miss Francine du Plessix, in Sophie's strapless blue satin embroidered with a geometry of crystal beads, watches the dancing with Mr. Fulton Cutting II.



Pink begonias and green vines, as thick as ivy on an abbey, climb the iron banister of the staircase curving up to the ballrooms.



Prince and Princess Aschwin de Lippe waltz in one of the glimmering ballrooms.



Sir Gladwyn Jebb, British Ambassador-designate to France, and Lady Jebb with Miss Elsa Maxwell.



Pink apple blossoms are espaliered on dark green walls in one of the rooms where guests drank champagne at small candle-lit tables.



Mr. and Mrs. Jacques Tiné talk with Mr. David-Weill and his pretty daughter in the tall, marble-floored, white entrance hall.



More taste

VOGUE'S COMPLETE SURVEY
OF LOW-CALORIE
PACKAGED FOODS;
VOGUE'S OWN RECIPES FOR
THEIR FLAVOURFUL USE

More and more shelf space in food stores all over the country is being devoted to "low-calorie" foods. More and more the canners and the bottlers of food and drink are talking about the non-fattening qualities of their wares. All of a sudden the consciousness of the constant weight-watcher is assaulted by claims and counterclaims. What's it all about—where's the value in all this ready-made, not-so-fattening food? Are the claims all true? What are the good brands?

The real value of low-calorie foods is for the person who must always watch what she eats—or watch herself accumulate more pounds than she cares for. Extra poundage, it becomes more and more evident, is not the exclusive property of the sad soul who alleviates her miseries with sundaes-and-make-the-whipped-cream-double, or just one more piece of seven-layer cake, please. The foods obviously super-charged with calories *are* obvious—and can be avoided. But lots of people who think they are eating moderately and sensibly pick up extra calories here and there—hardly aware of what they're doing. This discouraging business of gaining weight while at the same time saying "no" to a maddening array of delicious foods is what puts a large percentage of our population on hair-shirt diets alternated with eating benders.

One thing that food which has been trimmed of calories can do is to give this person a consistent and pleasant system of eating for a consistent and pleasing weight. For the makers of low-caloric foods have, in general, concentrated on foods that are *normal* to yearn for, and are normally forbidden on strict diets. It is not depraved to enjoy the satisfaction of bread; to like a dressing with salad; to want some sort of liquid refreshment beyond water and black coffee; to like the feel of sweetness on the tongue. These simples have, in the desires for slim figures, taken on the reputation of villains (though in small doses they never have been). But today, the foods that satisfy these normal wants can be shorn of the most lethal per cent of their calories.

Are all the low-calorie food packagers' claims true? The Federal Government has not as yet set up any definite standards for this new industry. There is no standard to define "low calorie"—and the manufacturer is in the clear if he lists his ingredients, and has lopped off just a few calories. For instance: a manufacturer can announce a "low-caloric" bread, giving the impression that just to eat it is enough to start your pounds melting away, when actually his bread might have only five calories per piece less than regular bread of the same grain. Since a slice of bread averages sixty calories, this is really not a saving of any great value—yet the manufacturer's statement is perfectly true. But there *are* low-calorie breads which contain as little as thirty-six calories a slice.

What are the most helpful low-calorie brands? They are those that do a strict job of eliminating calories: that are the result of real efforts to







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than calories

make the food or drink as non-fattening as is possible. They are those that, at the same time, give a feeling of satisfaction, maintain the real flavour of the real article. Vogue has had an independent food authority evaluate the calorie-content of many of the best-known brands, and is delighted to publish the names on page 130. The foods are varied—and if they had not been partially decalorized, many of them would be on a list headed "No, never—not even a little bite." They include: candies, salad dressings, cereals, soups, jams, jellies, milk, breads, rolls, crackers, cookies, mayonnaise, soft drinks, as well as canned fruits and vegetables.

The primary concern with the conscientious food processor in this new industry has been the elimination of calories. The whole field of diet foods is still very new—and there has not been much time to develop the taste of all these worthy foods. For it is a fact that often the taste diminishes in some sort of proportion with the calories. Real flavour will come with more and more experimentation, more and more consumer demand. But there is nothing wrong with using even some of the comparatively flavourless foods and adding your own flavour to them. Low-calorie carbonated drinks, for instance, are immediately jazzed up with the addition of a dash of lemon, or a slice of orange, or a few drops of sherry or a liqueur, or a stick of cinnamon. And the addition of these flavour-lenders would add so few calories as not to be worth counting—or, perhaps, none at all. Try adding a few drops of Cointreau, or sherry, to canned low-calorie fruit—or perhaps a fresh fruit juice, or a thin grating of orange or lemon peel. Add herbs to low-calorie vegetables. Chop fresh mint over low-calorie jelly. You can probably think of dozens of other flavour-adders.

And use low-calorie foods as part of favourite recipes, lopping off a few calories here and there. As samples, here are several we have had exclusively made for us—and you. (Low-calorie ingredients are in Italics.)

TOMATO BOUILLON. Ingredients: 1 cupful boiling water; *2 Vegex bouillon cubes;* pinch of salt; ½ cupful tomato juice; pinch of basil; 1 teaspoonful sherry per serving.

Method: Dissolve Vegex cubes in boiling water. Add ½ cupful tomato juice. Add basil; careful with the salt. Add sherry when serving. Serves two.

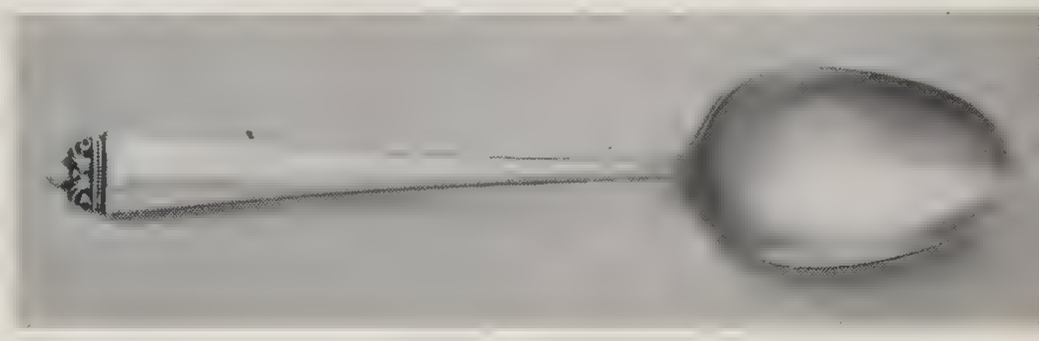
ASPARAGUS SOUP. Ingredients: *1 small can asparagus (6 to 8 stalks)*; 1 pimiento, canned, chopped; *3 cupfuls stock;* dash celery salt and savory; dash pepper.

Method: Drain asparagus carefully; cut in sections. Heat soup stock, then add asparagus, pimiento, and seasonings. Simmer gently for 15 minutes.

BEEF CHINOIS. Ingredients: ¾ lb. round steak (sliced 2 inches long, ½-inch-thick slivers); ½ cupful green pepper, sliced fine; 4 tablespoonfuls onions, chopped fine; 1½ tablespoonfuls soy sauce; dash of pepper; ¾ *cupful bean sprouts;* ¼ *cupful stock;* ⅛ cupful port.

Method: Sauté green pepper and onions in stock. *(Continued on page 130)*

More taste than money: the flat silver design shown here. This is "Reigning Beauty," by Heirloom—clean, clear lines, with a little crown at the tip of the handle. A six-piece luncheon place-setting, in sterling silver, $29.75 tax inc. At Macy's.





MORE TASTE THAN MONEY— AND LOTS OF CHANGE

Taking up where we left off on pages 56-63: more news in fashion for the woman who expects her clothes-money, no matter how limited, to buy a lot more than a little fabric held together with some thread, a few zippers, and a scattering of buttons. The clothes that follow here do a good deal more than clothe—they flatter, they charm, they give a woman confidence (the first requirement for learning how to dress smartly). But better than that, these clothes are exciting. They're fresh in line and in outlook, and they're priced so that many budgets may be able to afford a choice—and that's what gives a wardrobe liveliness and sparkle: that's fashion-variety.

The black sheath—1954 variety

Facing page: The shirt-sheath, smart new way the sheath is shaping up for day—and a good bet to become 1954's runaway dress success. It's honeycomb-knit black wool, with white grosgrain borders. By Goldworm, **$35.** Dress, Madcaps hat, Monet bracelet: all, Bonwit Teller. The dress, also at Wanamaker's, Phila.; Himelhoch's. The patent leather handbag, at Bergdorf Goodman. Beautiful-with-black stockings: "Petal Beige" nylons by Flatternit. *This page:* The worsted crêpe sheath—one of the most wearable dresses arriving at any price, at **$20.** The fabric's climatically right three seasons a year; the fit is built right in (an elasticized waistband); and the neck is a scoop, a good line day or (as worn here) evening. Dress and Evans carryall: Best's. Dress, also Thalhimers; Himelhoch's; Joseph Magnin. Sandals: Delman. Seamless sandalfoot stockings: "Chit Chat" by Bur-Mil Cameo.



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MORE TASTE
THAN MONEY





The princesse—great personality

The smart new flowing fit: not only the fashion, but the fashion in more ways than one. Here, three different kinds of princesse; shown on pages 56-63, still other varieties. *Facing page:* Tweed princesse, a pleasant-weather coat collared in linen, with a little belt at the back. Doesn't cost a royal sum, either; it's **$70.** A Jaunty Junior coat in Cobb & Jenkins tweed, at Bendel's Young-Timers; Hutzler's; Wanamaker's, Phila. The earrings by Napier, and flower by Flower Modes, also at Bendel. Alligator bag, by Lucille. *Above:* Linen princesse, a navy-blue coat-dress that's not likely to have an idle day once the mercury hits 68° in the shade. By Queen Make, in linen Tebilized for crease resistance. **$18.** Altman; Titche-Goettinger; J. W. Robinson. *Directly left:* Faille princesse, a coat-dress that takes over for the coat-*and*-dress on balmy little evenings. Black Avisco rayon-and-acetate plus wool; white organdie collar. **$40.** By Nathan-Strong. Bendel's Young-Timers; L. S. Ayres.



MORE TASTE THAN MONEY

The costume news—make your own change

Lovely piece of property, the coat that comes with a dress of its own. But if your clothes-money doesn't grow on trees, you won't let a costume stop there. The coat and dress can separate, and make many wardrobe-changes. Shown here, one smart 1954 costume and one smart change that it can make. *Facing page:* Costume as it comes—a coat of beige wool-and-cashmere over a short-sleeved surah print dress (green geometry on beige). **$95.** Costume and hat: Saks Fifth. Costume, also Julius Garfinckel; Frederick & Nelson. *Above:* Same dress shown opposite, here spending a balmier day in town. In place of the full-length coat, a short, fitted jacket of beige Stevens wool flannel—by H. & E. Shapiro, **$23.** Lord & Taylor; L. S. Ayres; Himelhoch's. The hat and the Grandoe gloves are also at Lord & Taylor.

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MORE TASTE THAN MONEY

Redingotes—smart costume-makers

How the redingote comes into a more-taste-than-money discussion: as an example of the coat that does more for its wearer than simply cover her—the redingote was invented precisely to make a costume of the dress under it. *This page:* Redingote-and-dress costume—the redingote, of black rayon faille, a new straight-hanging shape, good over almost any slim dress. Its own dress, a black-and-white printed sheath of silk shantung. **$50** for both. At Bonwit Teller; Woodward & Lothrop; Frost Bros. The pillbox by Betmar, also at Bonwit Teller. *Facing page:* This new redingote, a princesse: black cotton-and-Avisco-rayon faille; black-and-white rayon satin lining. Over, say, your black sheath; a pale or bright princesse dress. The coat by Bagedonow, **$45.** Bonwit Teller; Hudson's; I. Magnin. Nice news for black and white: rosy-beige stockings—one such tint, by Belle-Sharmeer, is called "Parasol." *Both pages:* White nylon gloves by Hansen, and pearls (fake) by Richelieu, all at Stern's.

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MORE TASTE THAN MONEY





Uniforms—not at all uniform



The newest form of uniform? Non-regulation, and that's the point; that's why we show five on these pages alone. *Above:* A uniform notable primarily for fit-at-a-price (a Nelly Don specialty). Of blue silk shantung, a spot-resistant Robaix fabric. **$26.** At Frost Brothers. *Above, left:* A sleeveless uniform of navy-blue worsted crêpe with a rolling collar, a polka-dot cummerbund, a sheath's slender shape. **$23.** Altman; The Broadway. *Directly left:* A uniform reporting in, in silk, at five o'clock in February; all day, when the weather warms up a bit. Smoke rings printed on navy-blue surah, **$18.** A Henry Rosenfeld dress. Russeks; J. W. Robinson. *Far right, above:* A dress like this is pure luck (very good substitute for lucre): it's of coarse black silk treated to resist spotting; has a spotless white linen collar. **$18.** By Jerry Gilden, at Russeks; Joseph Magnin. *Directly right:* Cap-sleeved dress *and* jacket made of Milliken's "Visa," a Dacron-and-worsted fabric. **$50.** The costume and the Betmar cartwheel hat: Lord & Taylor. Costume, also at Marshall Field; Frederick & Nelson.



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MORE TASTE THAN MONEY



The suit—high fashion-assets

Here—and worth study—the proof of what conscientious shopping can yield, this minute, in the way of suit variety. *Above, left:* A primarily-country suit bought as a suit—but capable of giving its owner the variety of separates. White worsted jacket checked in red and black, with a beige Einiger cashmere skirt, **$80.** Designed by Rosenblum of California. From Rosette Pennington; Frederick & Nelson. *Above, right:* Mild-weather suit in a mid-weather colour: azure acetate-and-rayon flannel. By Glenhaven, **$23.** At Altman; Dayton's. Velvet-banded white straw hat: Altman. *Left:* Suit on the new time-wave (it can forget about seasons). Grey worsted-and-silk; a printed tie. By Briarbrook, **$55.** Bloomingdale's; Famous-Barr. Hat, Bloomingdale's. *Facing page:* All this good fashion for exactly **$30:** a carefully cut, crêpe-lined suit of black-flecked brown rayon and Chromspun acetate tweed. By David Crystal, in a Burlington fabric. At Best's; J. P. Allen; I. Magnin. *Hats on these pages:* some of the 30 new hats in this issue.

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America's greatest woman painter:

MARY CASSATT

BY FREDERICK A. SWEET



Mary Cassatt in 1912, wearing a Reboux hat. Then 68, she had been an expatriate since her early twenties.



"The Cup of Tea" (1879); the model, Mary Cassatt's sister, Lydia. Metropolitan Museum.

Mary Cassatt, who is accepted without question as America's greatest woman painter, has been generally appreciated in France far longer than in this country. Marcel Midy, the great Parisian collector, said recently, "In France, we think that *'le' grand peintre Américain* is Mary Cassatt!" Her sense of colour, the great taste in her method of painting, early gained for her the admiration of the French. Degas first became aware of her when he saw one of her paintings in the Salon of 1874 and remarked enthusiastically, "It is true, here is someone who feels as I do." They met soon after this, and remained great friends despite occasional rifts caused by the divergence of their strong temperaments. The French were amazed and delighted by Mary Cassatt's combination of feminine charm with an energetic approach. When Paul Gauguin visited the Impressionist Exhibition of 1879, he became much interested in comparing the works of Mary Cassatt and the noted French woman painter Berthe Morisot. He remarked, "Miss Cassatt has as much charm, but she has more strength."

Mary Cassatt, who had indeed a forceful personality, directed her unbounded energies to the field of collecting as well as to creative painting. "From the upper deck I could see Miss Cassatt walking impatiently up and down the wharf," Mrs. H. O. Havemeyer commented on her landing in Genoa on the *Augusta Victoria* in February, 1901. "Impatient" would indeed have described Miss Cassatt's manner as she



A family group with Mary in the centre, drawn by Baumgaertner during the Cassatts' visit to Heidelberg, 1854.

paced the dock, a tall, slender, erect, scrupulously well-tailored American spinster in her mid-fifties. She did not like to waste time, and was obviously annoyed at the delay in docking the ship. An exciting venture lay ahead, for she was taking the Havemeyers on an extensive picture-buying trip. A great connoisseur of paintings, Mary Cassatt advised many of her friends and relatives about purchases, but her chief interest was in helping her great friends, the Havemeyers, assemble their collection, much of it now in the Metropolitan Museum in New York.

Her own artistic powers would never have come to such rich fruition had it not been for the stimulus of the great collections of Europe. Although in later years she deplored American students coming to Paris, and regarded them as café loafers, in her day, she said, the only possible way was to study in Europe. Her own career was made possible by a father who was well-to-do, and at the same time sympathetic towards her interests. At first he did not think of his daughter's "art lessons" as leading toward a serious profession, but he was very proud when she began to receive official recognition.

Under "Births" in the family record Robert Simpson Cassatt had made the following entry in his fine Spencerian hand: "Mary Stevenson Cassatt, daughter of Robert and Katherine K. Cassatt was born in Allegheny City, Allegheny County, Penna. in the house built by her father on Rebecca Street on Wednesday night, *(Continued on page 123)*



Mathilde Valet served the Cassatts 49 years.



The Cassatt chauffeur, Armand Delaporte.



At Château Beaufresne in August, 1909: Mary Cassatt (right) with Mrs. Joseph Durand-Ruel.

Mary Cassatt, wintering at Grasse, 1913.



The Cassatts' *femme de chambre*, Julie Valet.



Abbé Dimnet writes a letter to an American friend planning to send her daughter to Paris



ROBERT FRANK

Your Denyse will be one of two or three hundred American girls whose mothers have thought they could be improved by a year in Paris. I meet many. I remember telling you of the effect produced, also by one year in Paris, on my friend Lucia Morton Allendyne and, twenty years later, on her daughter, Laurie. A something not easily describable, but unmistakable. Lucia, at the end of her year, caused me no inconsiderable surprise by telling me that one could see in Périgord much more striking châteaux than the Renaissance masterpieces by the Loire. She knew. I did not.

I love to see American girls here as I used to love to see them at home. Oh! for a glimpse of Smith or Bryn Mawr! I have laughed sometimes when an American father tried to give me an after-dinner definition of the American girl. Haven't I had with American girls hundreds of conversations which American fathers can scarcely hope for? As I write I see the slender silhouette of a Mormon girl student in that far-away Utah university, approaching me shyly with her little literary confession.

Paris would not be Paris without her American girls replacing the buoyant American artists of the previous generation. The wars have scared away places like Jouvan's where eight sous would pay for an excellent steak; the artists now stay at home, and there are four thousand painters in Chicago.

Since 1920 students of all tongues and colours have flocked to Paris. None fit in so well or so quickly as the Americans. What Paris gives them they repay by the naturalness of their adoption and by a quiet instillation of American qualities for which we are grateful: Anti-American Marxist propaganda is disarmed by the presence of young charm.

But you do not tell me what Denyse feels like doing in Paris. You throw in "lectures" in the negligent way in which you might list concerts. Why—I just read over your letter—you do not even tell me what *you* expect of that precious year in Paris. You apparently do not visualize what kind of a girl you want Paris to return to you when the year is over. Perhaps you play with a mirage.

I would deal more severely with you if, three or four times every autumn, I did not receive from other women the identical letter you write me. Helen or Emma in Paris, the Paris of one's honeymoon! Wonderful prospect! But properly analyzed the prospect is found merely to consist of the reverse of the deficiencies that Mother is conscious of in herself. Paris, she is sure, will set all that right.

Americans have seldom consulted me about the choice of a college for their sons, but I have noticed in them the same indefiniteness of motives. In Europe, universities are graded according to their reputation for scholarship. Not so in America. Not even Harvard. Once, somewhere on the Pacific coast, I said, in the course of a lecture, that Harvard was the best equipped university in the world. After the lecture a young-looking woman came up to me, a little flustered. "Have I heard you aright," she asked, "that you said Harvard is the best equipped university in the world? Because my boy is there and he does not know it." Of course he did not. Why had he begged to go to Harvard? Not for its football, surely, at all events not in those days.

You are not as bad as that, thank goodness, but the fact remains that you have not told me why, to what end or purpose, you want Denyse to have that year in Paris. For the French language?

Well, I approve, of course. But you have heard me say that I do not think an Italian waiter cultivated because he can serve a *gelato* in four or five languages. And I have met many people for whom the feeble study of French or some other language was a mere alibi to pretend intellectuality. The desire to reproduce outlandish sounds belongs to primitivism. The ancients, presumably, called all strangers barbarians because what they heard them saying sounded like "barbara." Childhood loves jargon.

But *you* know French, know it well enough to prefer it as a literary medium. And I know there attaches a fascination to the mere sound of my native language. On the few occasions when American audiences have preferred me to address them in French, I have seen people who certainly could not follow my argument sit contentedly through an hour listening to the sounds I was emitting. I have seen women looking with jealous wistfulness at some acquaintance able to exchange those French sounds with me.

Nay, I have myself experienced some of the same wonderment while hearing Americans speaking French exceptionally well. I used to know in Chicago twin sisters of the name of Hulbert to whom their mother had taught French and German to perfection. They acted in French plays and I listened delightedly to them.

Several times, too, I have been conscious of a different impression, but always when my interlocutor was a lady. We would jog along in English in the unrestrained way one can talk with an American woman. Some turn of the dialogue would cause the lady to drop into French. At once I would know my place as a mere man and I was on my best behaviour. Wonderful capacity of words.

On the other hand, when I first proposed *The Art of Thinking* to Simon and Schuster, who were not then the friends they soon became to me, I was received by their literary adviser, Mr. Clifton Fadiman. This gentleman had read my book *Les Sœurs Brontë* before the translation by Louise Morgan Sill appeared. When some remark I made caused him to realize I was the author, our conversation went on in French which he spoke like a native, and immediately the tone of our exchange was raised to that of literary criticism. My heart began to glow, and it was only after I left Mr. Fadiman that I tried to analyze the phenomenon: French is the language of criticism; its very sound evokes a whole vast section of intelligent activity. The works of Albert Guérard can not be read without an impression of the same kind: the scintillating English of these books is perfect, but the mind of the author has remained French and the result is pleasure of a rare quality.

So, it is no surprise that you want Denyse to know French as well as you know it; you regard that accomplishment as an art.

But what else has been in your mind as your resolve quickly formed out of your wishes? Paris, no doubt, just Paris, the Paris of monuments, of spacious vistas, of the Seine and its bridges, of twenty Museums, of historical mansions, Iles Saint-Louis and what not. The Paris also of beautiful sunsets behind the Arc de Triomphe, or of the Luxembourg Garden, enchanting in the autumn. And on top of it all the something elusive but unforgettable which American Beaux-Arts men think of when they conclude their reminiscing with a despairing: *Ah! mais, c'était Paris.*

I know what they mean. I have lived over fifty years in Paris and, to my surprise, the last three or four summers in the familiar city have seemed fresh, new, fleeting, and ravishing. Several times I felt near recapturing my impression of the Paris I avidly imbibed in youth, on my early visits.

This makes me think how lucky it is that you have never brought Denyse over, as yet. It is foolish waste to let a child of eight see Europe in the listless mood inevitable at such an age: she will only retain the kind of impressions which later years do not care to live again. A rare chance will have been missed. Your child has been spared that waste.

I am not sure that you thought of that. I have only your letters to go upon. You may have thought of a lot you did not have time to express. But I should have been in a better position to advise you if you had told me, no matter how briefly, what kind of acquisitions, of the moral as well as of the intellectual order, your decision implied for Denyse.

Americans do not, they can not, realize the prestige of America in France at the present moment. Multiform imitation of American ways is noticeable at every step. One rather unexpected instance is that French parents are beginning to send their children to school in America. During my last contact with schools in the United States, two years ago, I met several French girls. Their mothers had learned English in England, at the Sacred Heart Convent of Roehampton, but father wants them to learn it in America. It is not merely to save the girls from English austerity, nor is it because a practical father sees where the wind blows; it is because the French, no matter how un-Biblical they are, somehow feel that American prosperity is the reward of American moral qualities.

Ambitious young men realize that quite clearly and began to realize it some time ago. Two of our best known politicians, M. Pleven and M. André Philip, actually sought jobs in America. In the case of girls as well as young men, clear, definite motives have dictated the decision.

I am not going to shame you for a decision born of wishes rather than of clear, definite motives. The distinction which all your friends appreciate in you is made of obviously noble ideals, and a little vagueness. You know we fight the vagueness from conscience rather than from provocation.

But Denyse? She is the one and *her* motives are all important, yet we do not know them. I hope they do not centre on the Faubourg Saint-Honoré which her aunts, as fond as herself of good clothes, may have mentioned a little too enthusiastically. At all events I should be surprised if they were clear and definite. Whenever she arrives in Paris she will meet German or Scandinavian students who are all definiteness. I have heard some of them speak of "*la grammatique*" with a respect which made me feel belated compunction for early neglect of that austere mentor. Serious people those. No toying with their education at home. Hence, a perfectly clear-cut program when they arrive at the Cité Universitaire. The Sorbonne seems to them the natural successor of the secondary school from which they have just graduated.

I know it can not be so simple for Denyse. She should have come over here as soon as she left school, instead of being a young lady during a precious year or two, and, moreover, you know what I think of American education.

The grades in America are taught admirably by descendants of school-dames who have adopted modern methods while retaining for their work the devotion of their Vermont grandmothers. They turn out little boys and girls quite ready for the high school.

Satisfactory too is the American college, no matter how multitudinous. Even in obscure, far-away universities, I have found excellent scholarship *(Continued on page 124)*

FULL-LENGTH
NEWS:
TAILORING

NEW SANDAL TAILORING:
The stocking at left might have been made by the selfsame tailor who made the emperor's new clothes. And that's the point: sandalfoot stockings can't get much more invisible than they are at present. But they could be more *frequent.* There are still some women who cherish the illusion that they can wear bare shoes with the usual reinforced stocking (that's like wearing a lacy blouse over long underwear). There are still some women who entertain the notion that sandalfoot stockings are more perishable than other sheer stockings (snags are what run stockings, not abrasion). We mention all this now, when almost every other shoe that comes along is a sandal (think of what shoe-life will be when summer really comes). *The stockings at left:* Roman Stripe's sandalfoot, in a Du Pont nylon yarn twisted for greater snag resistance. The shade, "Fair 'n Warmer"; at Lord & Taylor. The lattice of creamy kidskin strips, in Surpass leather, by and at Delman; $31. Sandal, also at Marshall Field.

NEW SEAM-TAILORING:
The fine seam running the length of this page is the centre of an entirely new fitting system. At every point of this seam, "fashioning" has occurred—and that means the stocking is shaped to fit from hem to heel (and not just "fashioned" at two or three points). This is one of the four radical changes in the fit of stockings as of now. Other changes: a new stocking tailored like a two-way stretch girdle. A new stocking tailored to fit thin legs (heretofore, the emphasis has been on average or heavier legs). A new stocking available in 105 measurements (see your optician?): foot-size, leg-length, leg-*width* all considered. *The stocking at right:* The new Flex-Fit by Van Raalte. Tailored to fit all the way (the "fashion marks" have been incorporated into the seam) and to keep the seam pointing true north-south. The shade, "Sunlight." At Macy's. Brown calfskin opera pumps by Newton Elkin; the leather by Ohio. $25. Lord & Taylor; Famous-Barr.



BLUMENFELD

New

PATENT LEATHER

rising

On these two pages, news about that well-known fashion asset, shining patent leather.

The shoes being juggled here, either successes already or about-to-be-successes. Reading clockwise:

1. Slate grey, refreshing new patent leather colour —here, the colour of bare sandals.

By Troylings, of Colonial patent leather; $13 at Macy's.

2. Bare black patent leather sandals—

by De Liso Debs; $17 at Jay Thorpe; Famous-Barr.

3. More bare sandals (the indispensable late-day shoe?).

By Johansen, of black patent leather; $16 at Stern's.

4. Navy-blue patent leather—

brand-new, and very smart. Opera pumps by Degas; $15 at Saks Fifth; Harzfeld's.

5. Charcoal-grey patent leather opera pumps, with pretty latticing. By Julianelli, of Allied leather; $25 at Lord & Taylor.

The rhinestones on this page: by Eisenberg.

BLUMENFELD


6


7


8

6. Young black patent leather opera pumps with well-shaped medium heels.
By Brauer; $13 at Stetson Shoe Shop; Woodward & Lothrop.

7. Black patent leather, brown calfskin—terrific together,
in opera pumps by Bally; $27 at Altman.

8. Black patent leather opera pumps, lightly marked
with white. Florsheim, $17.

9. Dressmaker black patent leather opera pumps with tiny string bows.
By Customcraft, of Seton leather; $19 at Jack Schaefer.

10. Black patent leather dancing pumps to wear, say, with Toreador
pants. By Town & Country;
$10 at Woolf Brothers.




9

10



BLUMENFELD

The best

LIGHT BROWN

running

Photographed against the heart of a new Aero Willys (its Hurricane F-head engine):
the cream of new brown calfskin shoes—this, the pale-beige shade that's *been* a runaway success with black, navy blue, dark grey (and is expected to prove its good looks with many of the new 1954 prints).
1. Sandals with pleasantly-shaped medium heels. By Mademoiselle, $15 at Lord & Taylor; I. Magnin.
2. Bare, high-heeled mules by Herbert Levine, $25 at Jack Schaefer; Harzfeld's.
3. Tapered opera pumps with a trace of stitching. By de Loy, $14 at H. & S. Pogue; Lytton's.
All the shoes on this page made of Loewenstein leathers.



The best

BRIGHT

BROWN

running

This brown is the brisk one—the brown calfskin that looks its best with tailored daytime clothes. (Outstandingly successful example of what it looks well with: black-and-white tweed.)

4. High-heeled opera pumps with a small bow. By Air Step, $12 at Kaufmann's; Wm. H. Block.
5. Opera pumps outlined in white stitching. By De Liso Debs, $17 at Bloomingdale's; Harzfeld's.
6. Flat-heeled, strapped moccasins. By Hill and Dale, $17 at Lord & Taylor; Frost Bros.
7. The successful stacked leather heel; opera pumps by Hill and Dale, $18. Lord & Taylor; J. W. Robinson.
8. Perfectly plain bright brown opera pumps. By Red Cross, $11 at Gimbels; Famous-Barr.





VOGUE PATTERN 8274

VOGUE PATTERN 8273

New pleasant-weather wardrobe

MADE FROM VOGUE PATTERNS

HORST

Covering everything: a coat in an appetizing new pastel—pastel red. This coat, plus a slim dress to match, plus a pale dress, plus a late-day dress: might be the entire mild-weather plan for a woman who dresses on x number of Vogue Patterns a year and her own (or her dressmaker's) sewing skill. *Facing page:* In pastel red, the important three-quarter coat—smart over everything in this wardrobe plan. Pattern No. 8274. Forstmann wool-and-rabbit's-hair. John Frederics hat. Complexion: "Texture Tint" liquid foundation; Frances Denney. *This page:* The dress worn under the coat—slim, waisted by a belt, and made of a thinner version of the pastel-red Forstmann coating. Pattern No. 8273. Evans handbag. Calderon belt. *More pieces of this Vogue Pattern wardrobe on the next pages.*



VOGUE PATTERN S-4492

VOGUE PATTERN 8272

For pleasant weather—

A VOGUE PATTERN WARDROBE

Continued, our plan centred on a pastel-red coat (see p. 112). *This page:* One of the new easy forms of the sheath: this, box-pleated all the way. In chamois-coloured linen-y silk, a dress to wear under the red coat now; alone when it's warmer. Pattern No. S-4492. Onondaga silk. David Webb jewels. *Facing page:* For pleasant late-day weather the calendar around, a slim black dress to make in, say, worsted-and-silk faille by Onondaga. Two facts which make both its fit and its fitting easy: the sleeves are cut in one with the neckline yoke, and there's no waistline seam—the belt waists it. Pattern No. 8272. Black faille purse by MM. Jewels, David Webb. *For back views, yardages, sizes, et cetera, see page 134.*

HORST



THE
ALL-AROUND DRESS—
BEGINNING
BRIGHT AND EARLY

News for Vogue's youngest reader (or just-looker):
a closetful of one dress
plus three ways to vary it. The dress,
in all three cases here, is a jumper of red cotton—
Bates Disciplined cotton. Jumper alone, in sizes
3 to 6x, $7. For an older woman of 7 to 12, $8.
Everything, both pages, is by Youngland.
Everything, at Saks Fifth Ave.; Julius Garfinckel;
Halle Bros.; Neiman-Marcus; shops on page 134.





How one jumper dress makes three smart changes:

At left, the jumper's dressed for school
with a long-sleeved white cotton blouse
that buttons down the back. Blouse, about $5.

Above, the jumper's in pinafore, now.
A starchy, opaque cotton pinafore with
eyelet-embroidered ruffles, about $8.

Right, the jumper, now dressed for Saturday lunch.
This time it's worn over a red and white print underdress
that doubles as blouse and petticoat; about $5.

Other possibilities, same jumper. In summer,
without benefit of blouse, it's a sun dress;
in winter, with a long-sleeved turtle-neck sweater,
it's positively glamorous.

Friends of our young friends, on these pages:
bird and animal puppets of brilliant felt.
These, $6 each, at Saks Fifth Avenue.

How much coat? Full-length and fitted

Here, two pleasant-weather versions of a newly established fashion—the princesse coat. Pleasant weather? Well, we used to call it spring, but we had to give *that* up, because the way the weather's happening these days, spring is just any pleasant day—March *or* November. *Right:* Wool-and-silk tweed fitted with some fervour, closing low—and once only—about a full skirt. By Philip Mangone of black and white cloth. About $235. Saks Fifth; Hutzler's. Bag by Rolfs: Bloomingdale's. *Below:* Pale princesse coat with a soft, rather flowing fit, plain bone buttons, and refreshingly square corners on collar and cuffs. By Baitch & Castaldi, of wool-and-cashmere. About $55. Bendel's Young-Timers; Hutzler's.





PHOTOGRAPHED BY COFFIN AT THE MUSEUM OF MODERN ART







How much coat? A pale handful

Here, the short coat (to some women, *the* indispensable coat) in new pale versions—to slide over your shoulders anywhere and any time the sun gives you the nod. *Above, left:* Slight and curved and silver-beige—and what smarter with every narrow skirt you own? By Harry Williams, of Spandon wool bouclé, $70. At Bonwit Teller; Harzfeld's. Milan straw hat by Emme. *Above, right:* Loosely cut white coat that insists neither on time nor place: a resort coat, a town coat, a summer coat—a wonderful coat, in fact. By LaVigna, of Einiger wool fleece. $50. At Tailored Woman; L. S. Ayres. *Below:* A silhouette that looks to be a long-term success—standaway neckline, angled pockets, sloped shoulders. By Molly-Sarnoff, of Forstmann's camel-toned wool fleece. About $125. Bergdorf Goodman; Joseph Magnin.

SUBJECT:
THE BOSOM





This is the brassière that underwrites
the most fashionable line in America
at the moment: namely the princesse line.
Which of these three brassières? All three.
All are based on one new designing principle:
a matter of gentle roundness. All three
are strapless, but from there on down,
there's choice: long-line brassière,
very long-line, and barest minimum.
And we show all three because together,
they're Lily of France's new tactic
against the too-emphatic brassière,
against the armoured brassière, toward a bosom
that's softly-accented—as it should be,
in the moulded-bodiced dresses
that will be the fashion from now through summer.

Above, left: A long-line brassière,
lightly wired, lightly boned, $15.
Above, right: A very long-line brassière,
controlling bosom, midriff, hip-tops, $25.
Directly right: The minimum brassière,
the wired base comfortably cushioned, $6.
All three brassières: by Lily of France,
prettily made of nylon lace lined
with marquisette. All, at Lord & Taylor;
Julius Garfinckel; I. Magnin.



PAUL HIMMEL

You're pretty in a minute!

Helena Rubinstein's new Minute Make-Up

This new all-in-one make-up combines powder and foundation in one velvety soft wafer. MINUTE MAKE-UP covers like a flawless foundation . . . yet puffs on like a fine face powder! In less than a minute your complexion acquires a glamorous mat finish, fresh delicate color and a silken smoothness . . . that lasts for hours.

For MINUTE MAKE-UP is creamy base and silken powder . . . *plus* good-for-your-skin Lanolin. Here, at last, is a way to replace the dry or heavy make-ups that all too often emphasize wrinkles and pores. For this unique formula protects skin against dryness and the "powdered" look . . . as it erases shadows, covers flaws.

MINUTE MAKE-UP comes in 6 extravagantly flattering shades, blended with a special process that banishes streaking. The pretty girl photographed here wears delicate "Peachbloom." Her Stay-Long Lipstick and matching Nail Polish are "Sporting Pink." Her eyes dramatized with Blue Waterproof Mascara and Luminous Blue Eye Shadow. All good examples of what Helena Rubinstein's superb cosmetics can do for you.

Minute Make-up, 1.25. Stay-Long Lipstick, 1.10. Nail Polish, .60. Waterproof Mascara, 1.10. Luminous Eye Shadow, 1.00. All prices plus tax.

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COSTUME BY NELLY DE GRAB

THE LADY CHOOSES









No casual method is her way of selecting antiques. The lady chooses...wisely, carefully, and with an inborn flair for recognizing the genuine and authentic. And, in her selection of beverages, she displays the same fine appreciation for quality.

That's why her instinctive choice is MILLER HIGH LIFE... *the Champagne of Bottle Beer.*

To her, the golden, gleaming goodness of MILLER HIGH LIFE gives assurance that she and her guests will enjoy the very finest in refreshment...for she knows that quality is always in good taste...

that good taste is always in Miller High Life!



Dress & Coat—Jane Derby

Hat—John Frederics *Bag—Lucille of Paris*

The Champagne of Bottle Beer *By Miller*

Photography—Leslie Gill *Pearls—by Imperial*

© Miller Brewing Company, Milwaukee, Wisconsin

MARY CASSATT

(Continued from page 103)

May 22d A.D. 1844 at 55 minutes past eleven o'clock." Rebecca Street (now Reedsdale Street) was then a quiet, almost country area running along the banks of the Ohio River at the junction of the Allegheny. In 1851 Robert Cassatt, a prosperous merchant and broker, took his wife and their five surviving children to Paris. On December 2, he left the hotel early but soon returned to tell the family to remain quietly in their rooms as there was "trouble" outside. The "trouble" proved to be the *coup d'Etat* of Napoleon III which ushered in the Second Empire.

Later they lived for a time in Heidelberg. While they were living there, four members of the family were included in a group portrait done in pencil by Baumgaertner. Mary Cassatt was revealed as a wistful and appealing child with a great deal of character. She intensified these qualities as she grew older. In mature pictures she appears imposing, aristocratic, dynamic, forceful, and self-assured.

In 1856 the family returned to America, and moved into a four-storey brick house at 1436 South Penn Square, Philadelphia, the only old private house still standing in the Square. Mary Cassatt was determined to be an artist; and she finally convinced her father that she must have prolonged study abroad. (He could not understand why the daughter of a gentleman should wish to make painting a career.)

In 1866 Mary Cassatt returned to Europe on a more or less permanent basis; during the ensuing sixty years of her life, she came back to America only four times. A glimpse of her early days as a painter is given in a letter written to her newly acquired sister-in-law, Lois (Mrs. Alexander Cassatt), August 1, 1869, from Beaufort en Doron, Savoie. "I am here with my friend Miss Gordon from Philadelphia and we are roughing it most artistically."

In Parma she made an intensive study of Correggio's paintings. His sturdy forms bathed in mellow light, his Madonnas, full of tenderness but free from sentimentality, influenced her profoundly. Later that year she went to Spain and spent several weeks in Seville, where her first important paintings were done. One of these was accepted for the Paris Salon of 1872, and another the following year. She was so modest about using her own name that she first exhibited under her middle name, Stevenson.

A close friend of hers in Paris was Madame Del Sarte, an Italian woman who ran a fashionable boarding school for young ladies. One day in 1873 Mary Cassatt visited the school and met a vivacious young American girl by the name of Louisine Waldron Elder. Young Miss Elder (later Mrs. H. O. Havemeyer) wrote of this meeting, "I remember that when I was a young girl, scarcely more than fifteen years old, a lady came to visit Madame Del Sarte, where I was a *pensionnaire*, and I heard her say she could not remain to tea because she was going to Courbet's studio to see a picture he had just completed and then she spoke of him as a painter of such great ability that I at once conceived a curiosity to see some of his pictures." Mary Cassatt became fond of the young enthusiast and used to take her to look at paintings. One day they saw a charming Degas pastel, "La Répétition de Ballet," which so enchanted Miss Elder that she bought it for five hundred francs, her entire allowance. This was the first of many pictures purchased on Mary Cassatt's advice, and may be regarded as the foundation of Mrs. Havemeyer's famous collection.

In 1876 Mary Cassatt's parents and her older sister, Lydia, came to Paris to live. Although in frail health, Lydia posed for numerous pictures during the next few years and was the model for "The Cup of Tea." At this time Mary Cassatt was very much under the influence of the French Impressionists, especially Degas, who invited her to join the Independents and to participate in their Fourth Exhibition in 1879. "The Cup of Tea" was one of the pictures she exhibited on that occasion. Impressionism was being much discussed, and there was a great deal in the French papers about the exhibition. Mr. Cassatt wrote to his son Alex in Philadelphia, "In addition to my letters I have also sent you any number of newspapers and art journals containing notices of Mame, and she has been more and more *emphasized* since I wrote and she even begins to tire of it." He went on to mention that *The Artist* had a flattering notice of her and that *La Revue des Deux Mondes*, although hard on the Independents generally, "makes an exception as to Mr. Degas and Mame, in terms that under the circumstances and the source must I think also be construed as very complimentary. Everybody says now that in future it doesn't matter what the papers say about her. She is now known to the art world as well as to the general public in such a way as not to be forgotten again so long as she continues to paint!"

The Impressionist show of 1879 closed with a profit, each exhibiting artist receiving a share of 439 francs; Mary Cassatt spent hers on a painting by Monet and one by Degas. Probably the first Impressionist pictures seen in America were those which Mary Cassatt showed at the Society of American Artists, also in 1879. William Brownell, the critic, was much pleased with her work, and said that it "stimulates a lively regret that she should keep her countrymen in comparative ignorance of the work she is doing."

Degas' interest in her work continued; on her painting done during the summer at Marly, he commented: "It is much more firm and more noble than what she did last year." Occasionally she posed for Degas. He did one formal portrait of her, but otherwise she is not recognizable in such paintings as "At the Milliner." Later, she told Mrs. Havemeyer that she posed for Degas only once in a while, when he found the movement difficult and the model could not get his idea.

In March 1887 the Cassatts moved to 10 rue Marignan, an apartment near the Champs-Elysées, which Mary Cassatt kept for the rest of her life. In this spacious new apartment the furniture was a mixture of Louis XV, Louis XVI, Empire, and Second Empire, all charmingly arranged, with more of an eye to comfort than to forming a period setting. On the walls were the paintings of French Impressionists, Monet and Pissarro, and of Courbet, whom she greatly admired. She also collected Persian miniatures and Japanese prints, both of which had a strong influence on her style, especially on her dry points made in the early 'Nineties.

The Cassatt household was most competently managed by Mathilde Valet, who was in the family's service for forty-nine years. As a girl she had been a housemaid, but in later years she became Mary Cassatt's housekeeper, lady's maid, companion, and general manager. With her were a cook and a couple of *femmes de chambre*, one of them Mathilde's sister, Julie Valet. For years they had a coachman named Pierre, and a little *tigre*, the groom who is seen (with Lydia Cassatt and Degas' niece) in the painting, "Woman and Child Driving."

The Havemeyers, in 1906, bought Miss Cassatt a Renault landau, which she kept in such perfect order that it was still in daily use in 1926, the year of her death. Her chauffeur, Armand Delaporte (who is still alive) wrote of her motoring habits: "Mademoiselle . . . enjoyed and expected a daily drive, regardless of what the weather was. She was never cold. She insisted that the car be in running order and would not allow a breakdown."

Of her personality and dress he wrote, "She was strong-willed in character, voice strong, dry, at the same time sympathetic. In manner . . . elegant and distinguished, impeccable in dress . . . very charitable, kind-hearted, one never extended a hand to her in vain, especially the blind to whom she gave a great deal." Mary Cassatt was conservatively but most elegantly dressed; she favoured Redferns for tailored clothes, and loved big, elaborate hats which she always ordered at Reboux. She sent to London for her shoes, as she felt that English styles and qualities of leather suited her better than the more extreme types found in Paris.

When Mary Cassatt bought Château Beaufresne at Mesnil-Théribus, Oise, not far from Beauvais, she found a perfect setting both for painting and for entertaining. At the back of the château, facing a large pool stocked with fish, was a glassed-in "gallery," where she usually sat with guests; along the inner wall hung most of her collection of Japanese prints. At the end of the ground floor, with two windows facing the garden, was what she called her "painting room." Here, in a white crêpe blouse, she worked long hours. Serious about her work, she was very exacting to her sitters. Little girls often found posing difficult, if only because a bevy of Belgian griffons, Miss Cassatt's beloved pets, were always nipping at their ankles.

Mary Cassatt's own room at Beaufresne was one of the smaller ones on the second floor. Here, on the evening of June 14, 1926, she died, with Armand Delaporte, her devoted chauffeur, Mathilde, and the other servants at her side. Since she had been made a Chevalier of the Légion d'Honneur (in 1904), she was buried with military honours. She was eighty-two years old.

Since her mother's death in 1895, Mary Cassatt had been very much by herself. Her two brothers, Alexander (who was President of the Pennsylvania Railroad), and Gardner, came to Europe frequently with their families, but she had no more relatives living in France. Her later life was made more lonely by oncoming blindness. After 1914 she could scarcely paint at all; soon she was unable to read. Although she continued to write letters, her handwriting became almost illegible.

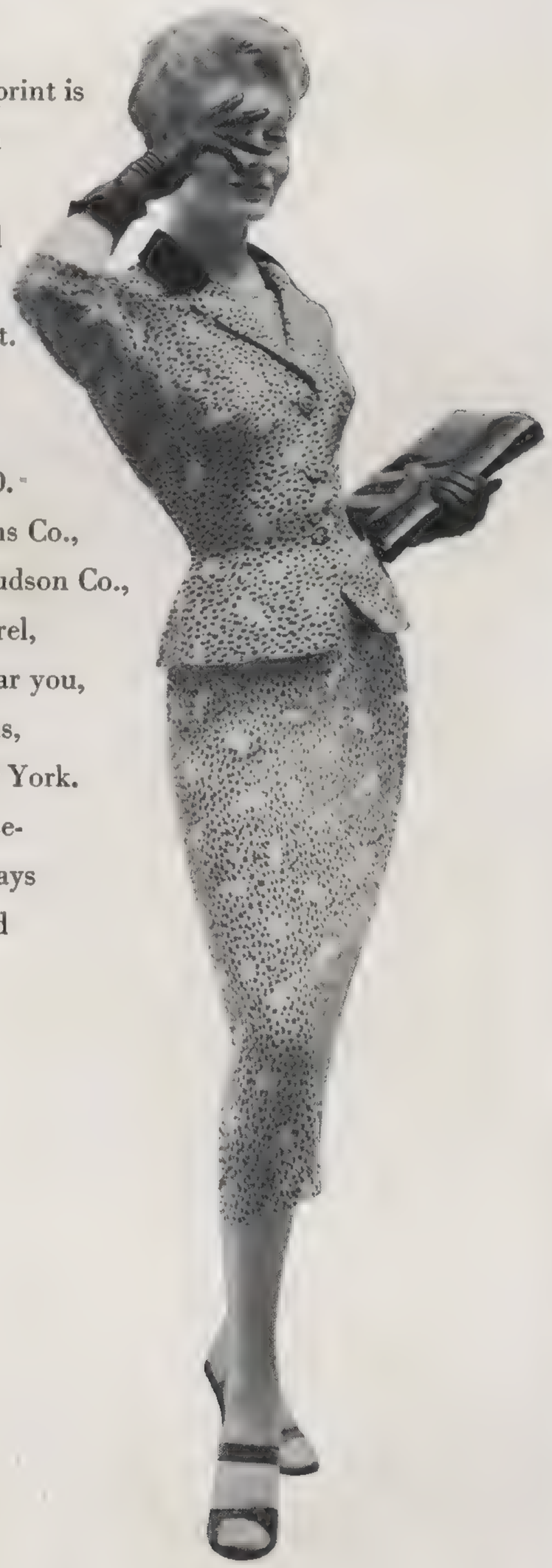
One of her many trips with her great friends the Havemeyers, in 1901, included an extensive tour of Italy and Spain. While the Havemeyers toured Southern Spain, Mary Cassatt lingered in Madrid to hunt for El Grecos. When the rest of the party returned to Madrid, she had lined up for them the Goya "Majas" and three great El Grecos—"The View of Toledo" and "The Cardinal," which the Havemeyers bought and later gave to the Metropolitan Museum, and "The Assumption." This was too big for the Havemeyers' house, but, at Miss Cassatt's suggestion, it was acquired in 1906 by the Art Institute of Chicago.

Although Mary Cassatt was a deeply serious artist to whom her profession came first, she shunned the bohemian life of the Paris art world, and lived in the gracious manner of a well-born Philadelphian abroad. Now highly revered in her own country as well as in France, she is recognized not only as a painter of premier rank, but as the most important influence at the turn of the century on the great American collections of painting.

EDITOR'S NOTE: *Frederick A. Sweet, Curator of American Painting and Sculpture at the Art Institute of Chicago, organized the Institute's present brilliant show of the work of three great American expatriates—Sargent, Whistler, and Mary Cassatt. (In March, this exhibition will be at New York's Metropolitan Museum.) He is also writing a book about Mary Cassatt which will include much important new material and many unpublished photographs, some of which are reproduced here for the first time.*

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DAUGHTER IN PARIS

(Continued from page 105)

and, of course, the usual overwhelming American equipment. But in those as well as the more famous establishments in the East, I have been more conscious of what is called "the college life" than of what we call "culture." The faculty is resigned to an old state of affairs and accounts for evident deficiencies with the oft-repeated complaint: "These youths come to us unprepared for college work. And we are coeducational." True, only too true, and that is why you have written me in the hope of getting advice, and that is why I write this long letter. The American high school does *not* prepare for the American college. Too many women and too much motherliness, and too many ninety-fives which ought to be fifty-fives and too much of *il ne faut faire aux enfants nulle peine.* Now a girl who is not prepared for college is not prepared for Europe either: the requirements are the same. That is why you and I could name a number of girls for whom Paris, London, Florence, or Munich have meant only people, shops, or shows. Sickening waste.

But, as I told you before, there are in Paris two or three hundred American girls who are happy there because they feel that every hour counts and know they will go home next June mentally richer than when they arrived.

Many of them board in French families where they meet French young people of their own age. These French youngsters invariably study for an examination or even a *concours.* If the American guest is not similarly engaged, she not only feels out of it but she feels in the way. So, please think of Paris for your daughter as entirely a place for education with a clear educational program.

Other American girls, sixty or seventy of them, live at Reid Hall. I wonder if you know Reid Hall. An eighteenth-century ducal mansion tucked away in a quiet nook of Montparnasse. All the comforts and a pretty garden where once stood a students' chapel served by a dear old Mr. van Winkle long dead. Shortly after World War I, Mrs. Whitelaw Reid bought the place and it became the American University Women's Club. A few years later a young woman with an extremely level head, Miss Dorothy Leet, a Barnard graduate, rapidly turned the club into what it is at present, viz., a residence for American undergraduates in their third year, chiefly from Smith and Sweet Briar, but without any exclusion against anybody. The Smith or Sweet Briar students, guided by Miss Bennett, of Sweet Briar, get for their work at the Sorbonne or at the École du Louvre the same credits they would get in their colleges, a perfect arrangement. They go home as seniors.

During the war, the Hall was emptied, of course, of its American occupants and Miss Leet became National Secretary of the Foreign Policy Association in New York. She returned to Paris as soon as she could after the Liberation and resumed her work with astonishing success. She carries it on while discharging other duties as Chairman of the Federation of University Women's Clubs. She loves Paris and Paris loves her.

Well, Denyse would have her choice of either Reid Hall or a French family, but as to her way of filling her time there could be no choice: it must be what regular students do, with a schedule and lectures. Not all the lectures are frankly academic: work at the École du Louvre is sheer pleasure and even the Sorbonne has come down from her pedestal with an École de Préparation accessible to everybody. Reid Hall provides the theatre every ten days and the students are constantly taken to places like Chartres or Mont Saint-Michel.

Next summer I shall find that, not only do they speak French, some of them astonishingly well, but they have *studied* French, "*la grammatique*" and all. They are given a course in contemporary literature, but it is not the literature of M. Jacques Prévert and his farcical poetry. The taste of the students inclines them to prefer French writers in the real French tradition of simple distinction and clarity at all costs. It is all to the good. In my early visits to America I still met with sexagenarians who had learned French in Voltaire's *Charles XII.* Their conversation was rather different from that of their sons and daughters nurtured on Easy Conversation books. But you yourself, my dear, have preferred French culture and show it.

Should Denyse balk at a serious—if miles away from a dull—outlook and merely want to improve her French away from America, I would suggest reserving Paris for a visit of seven or eight weeks when the child knows French perfectly. Why not learn it as her aunts did, in the pensions of Lausanne or Geneva? Do not make the mistake of seeing a German element in Swiss thoroughness and seriousness. The French Swiss are as French as their neighbours of Franche-Comté, but like them, they have retained old French qualities which are still those of the more substantial families in Paris. Their easy handling of the subjunctive has often given me pleasure. So has their traditional outlook on life.

On the way back home, eight or ten weeks in Paris in a French family would be in order. Denyse then would make the discovery that Paris home life has nothing in common with what people call Paris life. If she followed the student life, she would make the discovery that American young people not only tolerate more work than what is expected of them in the United States but like it. I still meet occasionally in America two or three American former boys of the Collège Stanislas. They remember with pride that they got up at half-past six to be ready for a class at eight.

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Actually heals chapped skin!

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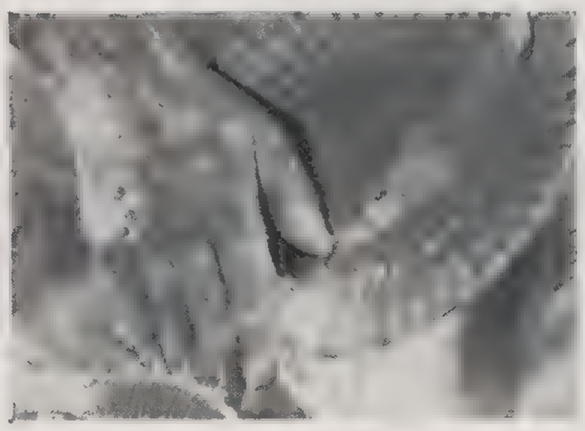
Hangnails—Revolutionary new Angel Skin softens and smooths away ragged cuticle that causes hangnails. Rough cuticle becomes soft and even again

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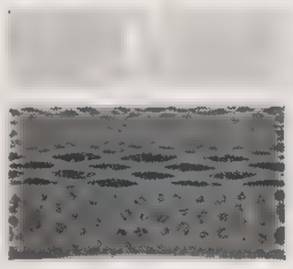
Chapped, red hands—See how Angel Skin's deep-softening action smooths dry, rough skin right away. Redness fades out. Chapping *heals*



Dried-out "detergent hands"—Unlike other hand lotions, new Angel Skin by Pond's is formulated to *counteract* irritating detergent alkalies

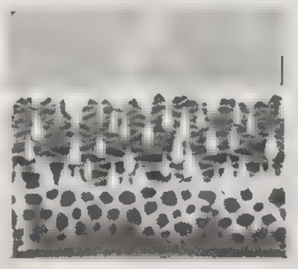
MAGNIFIED SKIN DIAGRAM SHOWS HOW ANGEL SKIN'S DEEP-SOFTENING ACTION HEALS CHAPPED SKIN

OTHER LOTIONS *stop* at skin surface → They give skin only superficial smoothing



Pond's ANGEL SKIN *penetrates* this outer surface of your skin →

Gives immediate help to living skin tissue → where chapping and roughness begin



Angel Skin



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Fashion on



Above: Pleasantly combined here, the fashion for black patent leather—with slender, medium heels. (All this page, in fact, in the nature of proof: that a woman who prefers medium heels can find good fashion—in variety—on her own level.) The tassel-banded black patent leather opera pumps photographed above, by Naturalizer. $11, from Macy's.



Above: Three assets here: patent leather; the dressmaker opera pump; medium heels. Good news for the x number of women who like their shoes with medium heels; like the heels slender and well-shaped (exactly what these are). Black patent leather opera pumps with a collar of black grosgrain ribbon. $10, at Chandler's French Rooms.

GRIGSBY



Above: Medium-red calfskin opera pumps; medium-high heels—good plan, for instance, for a suit-life that shuttles back and forth from city to country. (Especially if there's a pink shirt somewhere in the picture—this is the right red.) Light decoration: white stitching all around. By Jacqueline, $10, from The Diamond, Charleston, W. Va.

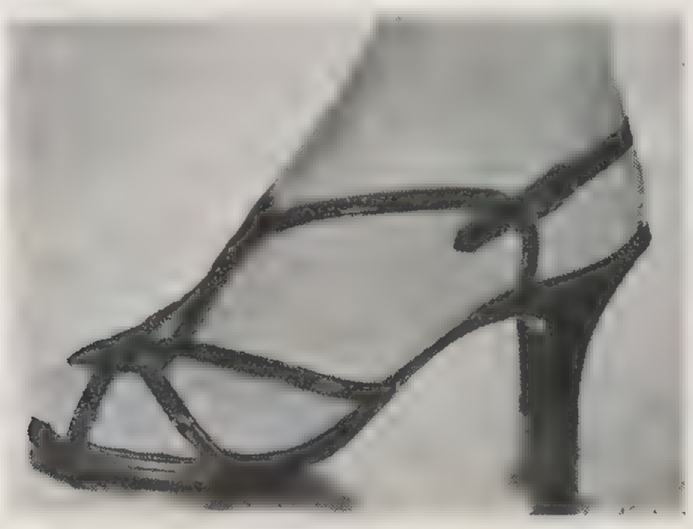
MEDIUM HEELS



Above: Bright brown calfskin medium-heeled opera pumps—good pedestrians. Stocking advice for wearers of medium heels: the heels of the stockings should also be narrow, and of no more than medium height—for proportion's sake. These stockings, 12-60's by Berkshire, $1.65 at Macy's. Shoes by British Walkers, $22, at Bonwit Teller.



Above: Light brown opera pumps: these, the pale, creamy shade that's *been* looking wonderful with black, with brown, with navy blue—and, with the coming of mild weather, will probably be appearing with many of the new prints. These opera pumps, stitched over the toes; medium-heeled, by Sandler of Boston, $10, at Thalhimers.



Above: For late-day: black patent leather sandals, as bare as they come—and these have medium heels. Basic accessory with any bare shoes: sandalfoot stockings. The stockings photographed here, reinforced nowhere—they're sandalfoot stockings by Alba, 15-66 sheer; $1.75 at Gimbels. Shoes by Citations, $9, at Elder & Johnston.

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The Bon Marche.....Tacoma, Wash.
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Harry S. Manchester, Inc.....Madison, Wis.
Milwaukee Boston Store.....Milwaukee, Wis.
McInerny's .....Honolulu, Hawaii

CHANEL

(Continued from page 85)

andirons are by the great modern sculptor, Lipchitz; the mantel holds a Greek marble torso, flanked with two sheafs of wheat, gilded wood. (In the unfinished library with Coromandel panelling, there is both a Burgundian stone virgin and part of a fossilized tree.)

All this is quite unlike her childhood home. For Chanel, born in the country at Auvergne, was also born poor. A nun of the convent-hospital, with incredible clairvoyance, gave the infant Gabrielle the middle name *Bonheur* (happiness, good luck, success). Once Chanel became successful, she kept her friends amused with contradictory stories of her childhood—a stable one day, a sheltered life with a governess the next. Even her passport had conflicting birth dates. Several years before World War I began in 1914, Chanel moved to Paris after she had made money with her first hat shop at Deauville. In the next fifteen or twenty years she made enough money to be considered the richest *couturier* in Paris. Unofficially she was supposed to own most of the rue Cambon. In addition to her perfume laboratories and her fabric house, she had her twenty-six sewing ateliers with some 2,400 employees. When she retired as a *couturier* in 1939 with the outbreak of World War II, she did not retire from her perfume business. After the Germans were chased out of Paris, the G.I.'s queued up for blocks to buy Chanel No. 5.

With her terrific animal energy, Chanel likes work; her great friend, Missia Sert, once said: "Coco doesn't know the difference between relaxation and boredom." Oddly enough she also disliked butterfly evenings. Her régime for years started with a seven o'clock rising and a bedtime at ten, a régime which caused Cocteau to tell her, "You live like a nun." Both Cocteau and Missia Sert were part of the Chanel court, a small, quarrelling, violent band which included Bérard, Dali, and Serge Diaghileff and Stravinsky. (They sat on the steps at her openings.) For only a short time, early in the thirties, Chanel relaxed that régime, both went to parties and gave fabulous ones. In 1934 she arrived one night at a Waltz Ball where most of the women were plumed and in major décolleté; Chanel wore black taffeta, extremely covered up, a small black pillbox with a jewel like a headlight, and she carried a demure bunch of white flowers. It was a sensation. Her first great party, which she gave at her Faubourg St.-Honoré house, was such fun that she locked all the doors and the party lasted until eight in the morning except for one somewhat claustrophobic guest who jumped out of a low window into her lavish garden. (The flowers at the party were in such enormous bunches that someone said they might have been swiped from an American gangster's funeral.) For another of her parties, a great golden ball, she had the terrace draped in a cloth of gold tent which she later gave to the Duc de Verdura who was then designing in real jewels for her.

Although most couturiers are linked (like "high" and "Himalayas") with certain fashion inventions, Chanel has an especially long linkage. Back in April 15, 1923, Vogue wrote this about her: "Chanel, staunch supporter of youthful chic, goes her own way, unruffled by the clamour for more sophisticated costuming—conforming in details, perhaps, but holding to the straight, short silhouette which she has made famous."

Inevitably the article included something about jersey. Before Chanel, jersey did not exist as a fabric for clothes. There was, however, something called *tricotine*, a distant ancestor of the malleable material that everyone now knows. The legend is that while hunting for a fabric that had a soft elasticity, Mlle. Chanel wandered, in the South of France, into a small shop where sailors bought berets and other minor notions. There she found a piece of material *(tricotine)*, bought up all she could, and took it to her own fabric maker. Out of that chance purchase came the fashion development of wool jersey. She put jersey suits later on her famous extravagantly tall mannequins—several of them the exiled duchesses of Imperial Russia. (On their long legs she put white stockings, "the better to show the dresses, my dear," she said.)

Just as duchesses, jersey, young chic, and comfort are part of the Chanel linkage, so is junk jewellery. She liked great barbaric blobs of stones set, like Byzantine mosaics, in big handsome placques. At first those pieces were all fake; later they were often of semiprecious stones. In between came the famous diamond exhibition at her shop in 1932. The De Beers company asked her to design diamond jewellery for them, and she brought in to help her the famous Paul Iribe who brought in the Duc de Verdura. Although the exhibition had an enormous success in Paris (by word of mouth), practically nobody bought anything. Among the more admired pieces were a flexible diamond feather twelve inches long

(Continued on page 129)

VOGUE—MARCH 1

Fashion Collections Issue

CHANEL

(Continued from page 128)

and a cigarette box, entirely of two-carat diamonds, beautiful and impractical, as the tips of the diamonds often tore the cigarettes. After the success of the exhibition, Chanel more or less abandoned junk jewellery and took to semiprecious stones, real but not of great value. No matter what the state of jewels (and her own collection of real jewels is one of the most fabulous in the world), she always wanted her clients to wear pearls, big ones, long strings of them, fake or real. She wore both; one friend watched Chanel counting the strings of her real pearls—twenty-four!

The jewels real or fake, were part of her theory of elegance. Another facet of elegance lies in health and *joie de vivre*. "Diet and be underfed to lose weight—then one looks sad. What difference do a few pounds make. To be good-tempered and young in spirit is what counts. I tell these women who only gossip and say unpleasant things 'nothing makes you uglier than being malicious.' And if one wears ridiculous clothes or a silly-looking hat, it makes one bad-humoured. Aging is a state of mind; one must keep enthusiasm and curiosity. I said to a twenty-five-year-old 'My poor girl, how very old you are!' She wasn't interested in anything."

"Real elegance means elegance in manners, too. Look at women at the table—how they take out boxes and things between courses, put them on the table. They are not even pretty most of the time—those objects. How can one be elegant doing this? [Mlle. Chanel screwed up her face, dabbing it with an imaginary powder puff, then scrubbing her lips with a non-existent lipstick.] And all those women who leave lipstick all over table napkins and on glasses. I tell them, when you come to my house, I will provide you with paper napkins, my table linen is too fine to be spoilt by you. Yes, elegance in living is very important. Yes."

These days Mlle. Chanel is no longer interested in dressing a few hundred private clients. "I will dress thousands of women. I will start with a collection, the same size collection I used to make. About one hundred things, because I must start this way. It won't be a revolution, it won't be shocking. Changes must not be brutal, must not be made all of a sudden. The eye must be given time to adapt itself to a new thought. It will be a collection made by a woman with love. I make women look pretty and young. . . . I find that men have better taste and judgment about clothes than women. When I want an opinion about what I have done I ask some men friends to come in and tell me what they think; not professionals in the *couture*, just friends. I value their reactions much more than women's. Women should always bring a man with them in choosing dresses; a woman friend will probably give an insincere opinion. The man can be trusted."

THE PINK TRENCH COAT

The following is a list of stores throughout the country where the pink Orlon trench coat shown on the cover may be found.

Aberdeen, Miss. . . . . Sue Bess Shop
Aberdeen, Wash. . . . . Worth's Apparel
Akron, Ohio . . . . . Birnbaum's
Altoona, Pa. . . . . Brett's
Amarillo, Tex. . . . . White & Kirk
Ansonia, Conn. . . . . Marie Antoinette
Baltimore, Md. . . . . Hutzler's
Binghamton, N. Y. . . . . McLean's
Bluefield, W. Va. . . . . The Vogue
Boise, Idaho . . . . . Brookover's
Boston, Mass. . . . . C. Crawford Hollidge
Buffalo, N. Y. . . . . The Wm. Hengerer Co.
Burlington, Vt.
Abernethy Clarkson Wright Inc.
Cedar Rapids, Iowa . . . . . Newman's
Champaign, Ill. . . F. K. Robeson's Dept. Store
Charlotte, N. C. . . . . Purcells Inc.
Cleveland, Ohio . . . . . Engel-Fetzer Co.
Colorado Springs, Colo. . . . . Kaufman's
Columbia, S. C. . . . . Haltiwanger's
Danville, Ill. . . . . Meis Bros. Inc.
Easton, Pa. . . . . H. P. Sigal & Sons
Englewood, Ill. . . . . Morris B. Sachs
Enid, Okla. . . . . Garfield's
Evansville, Ind. . . . . The Wells of Evansville
Fayetteville, N. C.
The Capitol of Fayetteville
Fresno, Calif. . . . . Strauss'
Ft. Wayne, Ind. . . . . Fishman's
Hagerstown, Md. . . . . Fleisher's, Inc.
Hartford, Conn. . . . . Sage-Allen & Co.
Indianapolis, Ind. . . . . The Wm. H. Block Co.
Jefferson City, Mo. . . . . Purple Shoppe
Johnson City, Tenn. . . . . Dosser's
Kalamazoo, Mich. . . . . Mahoney's
Kenosha, Wisc. . . . . Lepp & Company
Lancaster, Pa. . . . . Garvin's
Lincoln, Neb. . . . . Magee's
Little Rock, Ark. . . . . Pfeifer's of Arkansas
Louisville, Ky. . . . . George Moore
Lubbock, Tex. . . . . Hanna-Pope & Co.
Martinsburg, W. Va. . . . . M. Cohen & Son
Miami Beach, Fla. . . . . Ann's Importers
Milwaukee, Wis. . . . . T. A. Chapman
Mobile, Ala. . . . . Gayfer's
Muskogee, Okla. . . . . Susman's
Newark, N. J. . . . . L. Bamberger & Co.
New Rochelle, N. Y. . . . . Rosalie Sportswear
Ogden, Utah . . . . . Wolfer's
Olympia, Wash. . . . . M. M. Morris
Omaha, Neb. . . . . Herzberg's, Inc.
Pittsburgh, Pa. . . . . Frank & Seder
Pittsfield, Mass. . . . . The Textile Store, Inc.
Port Huron, Mich. . . . . Winkelman's
Portland, Ore. . . . . Lipman Wolfe and Co.
Portsmouth, Ohio . . . . . Atlas Fashions
Raleigh, N. C. . . . . Ellisberg's Inc.
Rochester, N. Y. . . . . Sibley, Lindsay & Curr
Salt Lake City, Utah . . . . Hudson Bay Fur Co.
San Diego, Calif. . . . . The Marston Company
Savannah, Ga. . . . . Fine's
Sioux City, Iowa. . . . . Fishgall's
Spartansburg, S. C. . . . . Belk-Hudson Co.
Springfield, Mo. . . . . Savage Juliette
Springfield, Ohio . . . . . Phillips
Starkville, Miss. . . . . Rosoff's Ladies Toggery
St. Louis, Mo. . . . . Scruggs-Vandervoort-Barney
St. Paul, Minn. . . . . Schuneman's Inc.
St. Petersburg, Fla. . . . . Rutland's
Stockton, Calif. . . . . Katten & Marengo Inc.
Terre Haute, Ind. . . . . Meis Bros. Co.
Trenton, N. J. . . . . Nevius-Voorhees
Utica, N. Y. . . . . Doyle-Knower Co.
Vicksburg, Miss. . . . . The Style Shop
Walla Walla, Wash.
Gardner and Company
Waukegan, Ill. . . . . Hein's
Worcester, Mass. . . . . Richard Healy Co.



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FOR THE VACATION OF A LIFETIME

Write, wire, phone direct, or see travel agent, for reservations, rates, brochure.

RUDI SIDLER, Managing Director

MORE TASTE THAN CALORIES *(Continued from page 89)*

Add meat and dash of pepper. Cook on fast fire for about 4 minutes. Add bean sprouts, soy sauce, and wine. Mix thoroughly; cover, and simmer a few minutes longer.

HADDOCK À LA BONNE FEMME

1½ lb. haddock (or *canned bonito*); ⅛ teaspoonful paprika; ⅛ teaspoonful whole coriander; ¼ teaspoonful celery salt; ⅛ teaspoonful summer savory; ½ teaspoonful salt; pinch of pepper; 2 tablespoonfuls butter; 2 tablespoonfuls sherry mixed with 4 tablespoonfuls water; 1 teaspoonful fresh chopped parsley.

Melt butter in pan, add summer savory and coriander seed. Sprinkle haddock with paprika, celery salt, and salt. Brown on both sides in the butter. Add sherry mixed with water. Bring to boil. Turn down flame. Cover, and simmer for approximately 8 minutes or until fish is done. Remove to serving dish and garnish with parsley.

SPAGHETTINI À LA MARINARA

1 package 20% protein spaghettini; 1 can of Marinara sauce; 1 small toe of garlic (squeezed through garlic press); pinch of oregano; pinch of salt; pinch of crushed red pepper; 4 tablespoonfuls parsley (finely chopped); Parmesan cheese.

Cook spaghettini according to directions. Pour Marinara sauce into pan. Add all ingredients *except* parsley. Heat slowly. Drain spaghettini when done. Then add parsley to sauce, cut fire, and cover pan till ready to serve. Serve with Parmesan cheese. Yields 4 servings.

FISH PUDDING

½ lb. fish (haddock or cod); bouquet garni; 4 peppercorns; ½ *package 20% spaghettini;* ½ tablespoonful butter; ½ teaspoonful salt; ¼ *cupful skim milk;* 1 cupful water; 1 cupful white wine; 1 egg (separated); grated Parmesan cheese.

In heavy frying pan, poach fish in 1 cupful of water, bouquet garni, 4 peppercorns, and ¼ cupful of wine. When the fish is tender, about 15 to 20 minutes, remove fish, strain, and save the liquid. Add salt. Break spaghettini into 2-inch lengths, combine with fish stock, milk, and egg yolk. Stir well. Beat egg white stiff and fold in gently. Place in buttered baking dish. Sprinkle with Parmesan cheese. Bake in moderate (350°) oven for about 40 minutes. (If the liquid left from the poaching should not cover the ingredients in the baking dish, add sufficient bouillon made of one cube of Vegex and one cupful of boiling water.)

CARROT CUSTARD

½ *cupful canned carrots;* 2 eggs; dash of salt and pepper; ½ *cupful skim milk;* ¼ teaspoonful lemon juice; ½ teapsoonful parsley.

Beat eggs well, mix with milk and carrots. Blend in lemon juice. Season. Pour into baking dish. Bake in moderate oven (350°) till set—about 35 to 40 minutes. Sprinkle with parsley before serving.

STRING BEAN SALAD*

1 can of string beans; ¼ cupful of stock; dash of salt; 1 tablespoonful onions, finely chopped; ⅛ *cupful low-caloric French or cheese dressing.*

Drain the beans carefully. Put stock, salt, and onions and beans in saucepan. Heat through slowly. Then take off cover and boil away any remaining liquid. (Don't burn them.) Remove beans to bowl and marinate in choice of dressing for 15 minutes at least. (No chilling necessary.)

*Asparagus can be done identically.

NARANJAS DULCINEA

3 large navel oranges; *1 cupful skim milk;* 3 eggs, separated; ⅛ teaspoonful vanilla; ⅓ cupful dark brown sugar.

Sauce: 3 tablespoonfuls warm water; 3 tablespoonfuls flour; *2 tablespoonfuls jam;* scant tablespoonful rum.

Any large orange will do. If you use navel oranges, scoop out from the lower end. On the others, cut off top, then use a grapefruit cutter to remove seeds and centre pulp. Scald the milk. Mix egg yolks and sugar, beat slightly, add flour and vanilla. Gently stir into the scalded milk, keep on low fire until slightly thickened. Cool. Beat egg whites stiff and fold thoroughly into the mixture. Fill the oranges and place in hot oven (400°) about ten minutes. Serve hot. Mix the jam, water, and rum and serve as a sauce, or spread over the top before serving.

APPLE FREEZE

1 envelope Knox gelatin; ⅛ cupful dry sherry; *1 can applesauce;* 1 tablespoonful lemon juice; pinch ground clove.

Heat applesauce in pan. Dissolve gelatin in sherry. Add lemon juice and clove, blend into applesauce. Put in freezer tray in the icebox for 15 minutes. Break into chunks and serve. Yields two ample servings.

FRUIT COMPOTE

1 can fruit cocktail (salad); ½ small stick of cinnamon; 6 whole cloves; 2 tablespoonfuls red wine.

Strain juice from can. Heat slowly with spices and wine for 5 minutes. Pour on fruit cocktail. Cool in icebox 1 hour or more. Serves two generously.

BAKED CUSTARD

2 eggs slightly beaten; 1½ tablespoonfuls sugar (or use an artificial sweetener); dash salt; ½ teaspoonful vanilla; *1½ cupfuls skim milk;* dash of nutmeg.

Beat eggs slightly. Stir in sugar, salt, and vanilla. Blend well. Add milk gradually, stirring gently. Pour into buttered casserole. Sprinkle nutmeg over the top. Put casserole in deep baking pan. Fill the pan about 1 inch with hot water. Bake in slow oven (300°), about 45 minutes. Serve hot or cold.

FRUIT SOUFFLÉ

1 teaspoonful gelatin; *1 cupful skim milk;* 1 egg, separated; ½ teaspoonful sugar; dash salt; dash nutmeg; 3 drops vanilla extract; ⅓ *cupful canned peaches, pears, or apricots.*

Soften gelatin in 1 tablespoonful milk. Heat the remaining milk. Stir in lightly beaten egg yolk, sugar, and salt. Cook in double boiler, gently stirring until mixture coats the spoon. Add gelatin and stir until it dissolves. Remove from heat and blend in vanilla and nutmeg. Cool until it begins to thicken. Fold in stiffly beaten egg white and well-drained fruit. Chill and serve.

CRISP FRENCH TOAST

4 slices protein bread (36 calories per slice); 1 egg; *2 tablespoonfuls skim milk;* 1 teaspoonful butter; *jam or jelly.*

Beat egg and milk. Heat butter in frying pan. Dip bread slices in egg-milk mixture. Fry till golden brown. This makes a rather crisp toast in comparison to most toast of this type. Serve with jam or jelly.

The following is a list of the manufacturers of low-calorie foods whose foods have been evaluated for Vogue by an independent authority, for effective elimination of calories.

AMERICAN DIET AIDS COMPANY, INC.
Charles Kilgore Division
937 Saw Mill River Road, Yonkers, N. Y.
Dietician Brand:
Candies, cookies, jams, gelatin desserts, jellies, salad dressings

BATTLE CREEK FOOD COMPANY
Battle Creek, Michigan
Sanitarium Brand:
Waterpacked fruits, vegetables, gluten flour, cereals, Savita soup cubes

BELEANE CANDY COMPANY
15 West 26th St., New York City
Beleane Candy:
Chocolates less than 15 calories apiece

BERNARD FOOD INDUSTRIES, INC.
Chicago, Ill.; San Jose, Calif.
Salad dressings

BORDEN COMPANY
110 Hudson Street, New York City
Starlac Brand:
Non-fat dry milk solids

BORDO PRODUCTS COMPANY
Winter Haven, Florida
Canned fruit, fruit juices

BUITONI MACARONI CORPORATION
642 Lexington Ave., New York City
Macaroni Products:
20% and 40% protein spaghetti

BOWMAN APPLE PRODUCTS CO. INC.
Mount Jackson, Virginia
Applesauce

CALIFORNIA FANCI-PAK INC.
P. O. Box 5365, Los Angeles, Cal.
Canned fruits

CHICAGO DIETETIC SUPPLY HOUSE, INC.
1750 W. Van Buren St., Chicago, Ill.
Full line of dietetic foods

CONSOLIDATED FOOD PROCESSORS
135 La Salle St., Chicago, Ill.; Salem, Oregon
Canned fruits, vegetables

CONSOLIDATED GROCERS, INC.
San Jose, Cal.
Canned fruits

DIETETIC FLOUR MILLS
Weyawega, Wisconsin
Soya and gluten flour

DIETETIC FOOD COMPANY, INC.
5228 New Utrecht Ave., Brooklyn, N. Y.
Diamel Brand:
Candies, fruit spreads

DIET-RITE
5-29 50th Ave., Long Island City, N. Y.
Candies

DITEX FOOD COMPANY
2100 N. Magnolia Ave., Chicago, Ill.
Canned fruits, fruit spreads, salad dressings, gelatin desserts

DOLE HAWAIIAN PINEAPPLE COMPANY
Dietetic Pack:
Canned pineapple

DORSET FOODS LTD.
44-02 23rd St., Long Island City, N. Y.
Soups

FEARN FOODS, INC.
9353 Belmont Ave., Franklin Park, Ill.
General line of dietetic foods

GLASSER-CRANDELL COMPANY
2006 South Western Ave., Chicago, Ill.
Canned bean sprouts

HAXTON FOODS, INC.
Oakfield, N. Y.
Blue Boy Brand:
Complete line of dietetic vegetables, including tomato juice

HOL-GRAIN PRODUCTS COMPANY
Seattle, Washington
Waferettes

HUDSON HOUSE, INC.
325 S. E. Water Ave., Portland, Ore.
Canned fruits

(Continued on page 132)

Discoveries in beauty



Carven has conjured up
a new pleasure in fragrance:
"Mis-s-s-st-i-fier."
What is this new magic?
The most atomized eau de cologne
you've ever sprayed on.
For the first time,
the aerosol pressures needed
for the mistiest, continuous spray
are controlled under glass,
not in a metal container.
Two ounces, prettily priced:
$2 plus tax. At Bonwit Teller.

For your bath,
pick a flower:
carnation, verbena,
apple blossom,
gardenia. Try
a mixed bouquet,
or the freshness
of pine. All of
these bloom in
Wrisley's new soap
sampler box, in
newly brightened pastels.
Stern's.



MIEHLMANN

Cyclax of London has cultivated the bloom
on English complexions since Queen Victoria's reign.
In New York, their salon at
7 East 53rd Street, caters to delicate
skin in their traditional gentle way.
Here, the Cyclax chemist whips up lotions and creams
of unusual quality. Treatment essentials:
soap, liquid smoother, foundation, and Braceine
to sponge on until the skin tingles and glows.



THE NEW STOCKING SHADES

Use this as a checking list,
when you choose stockings
as of now:

TO WEAR WITH WHITE

Bryans ..... "Truly Fair"
Belle-Sharmeer ..... "Peaches 'n Creme"
Hanes ..... "Shell"
Larkwood ..... "Tropic Tan"
Manchester ..... "Gay Blush"
Mojud ..... "Mellow Sun"
Palmyra ..... "Frosted Apricot"
Phoenix ..... "Apricot"
Roman Stripe ..... "Capri Sun"

WITH PETAL TONES

Aberlé ..... "Blossom"
Archer ..... "Gay Beige"
Berkshire ..... "Soft Light"
Fine Feathers ..... "Beige Blonde"
Gordon ..... "Blonde Tone"
Luxite ..... "Riviera Nude"
Sapphire ..... "Angel"
Schiaparelli ..... "Soft Petal"
Shannon ..... "Picnic"

WITH TROPICAL COLOURS:

Green-blues to blue-greens

Adrian ..... "Nudust"
Ceil Chapman ..... "Suni-Lite"
Christian Dior ..... "Antilles"
Claussner ..... "Sofbeige"
Lanvin ..... "Prétexte Tan"
Seamprufe ..... "Paris Eve"
Tabarin ..... "Sonyette"

Oranges to yellows

Cannon ..... "Sunwear"
Flatternit ..... "Sunkist"
Glen Raven ..... "Beige"
Hudson ..... "Gold Note"
Kayser ..... "Bandbox"
Modeltex ..... "Nasturtium"
Strutwear ..... "Sherry Beige"

True reds to rosy reds

Artcraft ..... "Dogwood"
Bur-Mil Cameo ..... "Tattle"
Gotham Gold Stripe ..... "Glo-Lights"
Mary Grey ..... "Pink Poodle"
McCallum ..... "Champagne"
Townwear ..... "Model Beige"

WITH BASIC COLOURS:

Beiges, browns, gingers

Lilly Daché ..... "Beiges & Browns"
Nebel ..... "Tan Sparkle"
Spurgeon ..... "Cozy Beige"
Vanette ..... "Sun Tan"
Virginia Maid ..... "Whisper"
Waltham ..... "Fiesta"
Wisteria ..... "Morntide"

Navy blue

Alba ..... "Bluetone"
Holeproof ..... "Petal Blush"
Noldé ..... "Nassau Blush"
NoMend ..... "Pink Marble"
Picturesque ..... "Great Day"
Van Raalte ..... "Desiree"

Grey through black

Dexdale ..... "Bermuda Beige"
Drexel ..... "Sandee"
Hummingbird ..... "Grey Mist"
Munsingwear ..... "Shantung"
Prim ..... "Sunlark"
Vision ..... "Gold Rush"



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FIRST OFFERING

THE NEW
FIGURE-TRIMMER

THE COMBINATION ADJUSTABLE WAIST AND TUMMY LEVELER

Now reduce that WAIST AND TUMMY bulging look instantly. Figure-Trimmer literally pushes back in that dropped bulging abdominal protuberance, and then permits you to tuck in your waistline exactly as many inches as will be comfortable for you. Look at the picture and see how it works. Made of the finest materials for long life. Figure-Trimmer corrects the faults of most other appearance slenderizing garments. While some hold in the stomach they push out the waistline. But with Figure-Trimmer you slenderize both the waist and tummy appearance. What a nice feeling you'll have wearing your new Figure-Trimmer.





HERE'S HOW THE AMAZING NEW ADJUSTABLE FIGURE-TRIMMER WORKS!

Figure-Trimmer's novel waistline adjustable feature makes it easy for you to have the waistline the new fashions demand. Figure-Trimmer is an exclusive designing achievement of Ward Green Co. and is sent to you directly. Be the first to wear Figure-Trimmer and you'll be first in the beauty parade.

THE COMPLETE FIGURE-TRIMMER INCLUDING GARTERS (WAIST SIZES 22-36) ONLY $3.49
$3.98 FOR WAIST SIZES 37-46

MAIL COUPON NOW— TRY 10 DAYS

WARD GREEN CO. Dept. F3X2
113 W. 57 St., New York 19, N Y.

Rush for 10 days approval the new FIGURE-TRIMMER. I may return it for a full refund of the purchase price if not completely thrilled with results.

(CHECK ONE)

☐ Send C.O.D. and I will pay postman plus postage.
☐ I enclose $3.49. Send it prepaid. ($3.98 for waist sizes 37 and up.)

My waist measure is. .....

Name .....

Address .....

City..... Zone.... State ... .

MORE TASTE THAN CALORIES

(Continued from page 130)

KEYSTONE MUSHROOM COMPANY, INC.
P. O. Box 870, Coatesville, Pa.
Mushroom products

LA CHOY PRODUCTS
Archbold, Ohio
Canned bean sprouts

TILLY LEWIS
Flotill Products Inc., Stockton, Cal.
Tasti-Diet Brand:
Canned fruits, salad dressings, gelatin desserts

LINDA FOODS, INC.
47 Waverly Ave., Newark, N. J.
General line of dietetic foods

LOEB DIETETIC FOOD COMPANY
4378 Broadway, New York City
Bread, rolls, crackers, cookies, fruit spreads, gelatin desserts

LOMA LINDA FOOD COMPANY
Arlington, Cal.
Canned fruits

MAR-GOL HEALTH PRODUCTS
Crestview, Florida
Berry juices, preserves

NATIONAL CRANBERRY ASSOCIATION
Hanson, Massachusetts
Juices, jams

NEW ENGLAND SANITARIUM & HOSPITAL
Melrose, P.O., Stoneham, Mass.
Soups

NEWMAN C. R. COMPANY
555 Graham Ave., Brooklyn, N. Y.
Mayonnaise, salad dressings

NOROIAN, GEORGE P.
P. O. Box 365, Dinuba, Cal.
Canned fruits

OREGON FRUIT PRODUCTS COMPANY
P. O. Box 526, Salem, Oregon
Canned fruits, preserves

PET MILK COMPANY
St. Louis, Missouri
Pet Brand:
Non-fat dry milk solids

PRATT-LOW COMPANY
Santa Clara, Cal.
Diet-Sweet Brand:
Canned fruits

PROGRESS FOOD SPECIALTIES
2500 West Lawrence St., Chicago, Ill.
Preserves

PURE FOODS CORPORATION
Los Angeles and Gardena, Gardena, California
Golden Flow Brand:
Waterpacked fruits

RICHMOND-CHASE COMPANY
San Jose, California
Diet Delight Brand:
Canned fruits, vegetables

ROKEACH, I. & SONS
79 Madison Ave., New York City
Borscht

SHERMAN FOODS, INC.
373 Fourth Ave., New York City
Arcadia Brand:
Waterpacked fruits. One of the largest distributors of health foods

SHERRY, LOUIS
30-30 Northern Blvd., Long Island City, N. Y.
Dietetic orange marmalade, grape spread

STERNER'S FOODS
Birdsboro, Pennsylvania
General line of dietary foods

STUR-DEE HEALTH PRODUCTS
238 Livingston St., Brooklyn, N. Y.
Waterpacked fruits

V. & J. D. COMPANY
P. O. Box 3068, San Francisco, Cal.
Canned fruits, fruit juices

VAN CAMP SEA FOOD COMPANY, INC.
772 Tuna St., Terminal Island, Cal.
Sea food

VEGEX COMPANY
175 Fifth Ave., New York City
Vegex Brand:
Bouillon cubes, extract

VEGETABLE JUICES
666 West Hubbard St., Chicago, Ill.
Canned vegetable juices

WESTERGAARD, B. & COMPANY
359-63 36th St., Brooklyn, N. Y.
Swedish, Norwegian, Finnish breads, health breads

WUEST LABORATORIES
225 Tenth Avenue, New York City
Protein, low-calorie bread, only 36 calories per slice

CARBONATED BEVERAGES

CANADA DRY GINGER ALE
100 Park Avenue, New York City
Glamor Brand:
Distribution limited to Metropolitan area at present

CANFIELD, A. J. BEVERAGE COMPANY
6788 South Chicago Ave., Chicago, Ill.
Slim-Line Brand

COTT DIETETIC BEVERAGE COMPANY
197 Chatham St., New Haven, Conn.

KIRSCH BEVERAGE COMPANY, INC.
919 Flushing Avenue, Brooklyn, N. Y.
No-Cal Brand:
Full line of sodas

MARTIN BEVERAGE COMPANY
853 East 221st Street, New York City
Lo-Cal Brand

SCHNEIDER DIETETIC BEVERAGES
171 Stockholm St., Brooklyn, N. Y.
Syrups for soda

Space-ship news



Space, here, for eight pairs of shoes and several hats: the eighteen-inch hat and shoe case by Amelia Earhart Luggage—air-weight luggage of canvas printed with black-and-white "tweed." $40 plus tax. Llama calfskin handbag, by Roger Van S., $50 plus tax (this, at Saks Fifth Ave.).



Space here for "overnight"—the space smart air travellers are finding adequate for trips halfway round the world. This, eighteen inches wide, in the same "tweed" canvas above, $22 plus tax. Patent leather handbag by Koret, $40 plus tax, at Saks Fifth Avenue.

GRIGSBY



Space here for plans for a long flight: a Pullman case (twenty-six inches), $37 plus tax; and a party box for accessories, $25 plus tax. Both, in the same black-and-white "tweed" canvas. Here, the little tote bag is by Coronet, is $15 plus tax at Lord & Taylor.

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what the well dressed woman will wear

for Spring afternoons-and-on

a hat, little but mighty forward; a dress, well covered and gently blown backward; a bag, the self-important little clutch. . . . and Citations adds fatal charm to this otherwise demure p.m. look with a mere wisp of cobweb Spanish lace, leaving but nothing to the imagination.

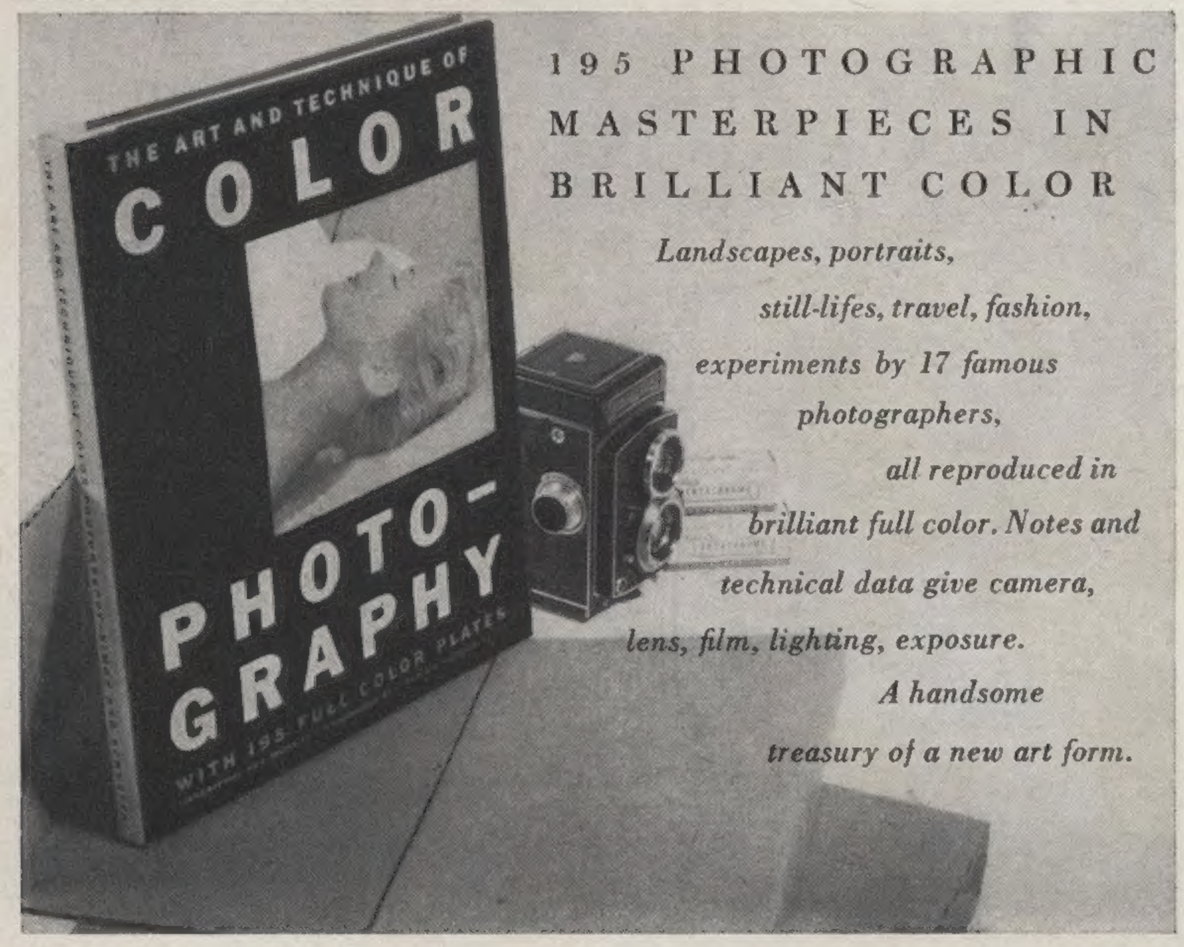
. . . a bit of steel jet-dusted suede at the de-colletage . . . strips of fine suede beautifully curved to point up the bareness of heel and toe, and all this poised slimly on an exclamation point of a heel . . . emphasizing the prettiest foot, ever —at the very prettiest price! $9.95, others from $8.95 slightly higher, west of the Mississippi.

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VOGUE PATTERN WARDROBE

(Other views of the wardrobe shown on pages 112-115)



Above, left: Pattern 8274, coat. Sizes small (28-30), medium (32-34), large (36-38). For medium (32-34), 2¾ yds. of 54" fabric. 75 cents.
Above, right: Pattern 8273, tab-collared dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 2⅛ yards of 54" fabric. Price, 75 cents.



Above, left: Pattern S-4492, box-pleated sheath dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 4½ yds. of 39" fabric. Price, $1.
Above, right: Pattern 8272, round-necked late-day dress. Sizes 12 to 20 (30 to 38). For size 16 (34), 3 yards of 39" fabric. 75 cents.

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LITTLE GIRL'S JUMPER DRESS

The following is a list of stores throughout the country where the wardrobe shown on pages 116-117 can be found.

Allentown, Pa.....Hess Brothers
Atlanta, Ga. .....Rich's
Baltimore, Md. .....Hutzler's
Boston, Mass.....Wm. Filene's Sons Company
Buffalo, N. Y.....The Wm. Hengerer Co.
Cedar Rapids, Iowa.....Armstrong's
Chattanooga, Tenn. .....Loveman's
Cincinnati, Ohio.....H. & S. Pogue Co.
Dayton, Ohio.....The Rike Kumler Company
Evansville, Ind.....DeJong's
Greensboro, N. C.....Ellis, Stone & Co.
Hartford, Conn.....G. Fox & Co., Inc.
Indianapolis, Ind.....L. S. Ayres & Company
Knoxville, Tenn.....Miller's Inc.
Los Angeles, Calif.....J. W. Robinson Co.
Louisville, Ky.....The Stewart Dry Goods Co.
Madison, Wisc.....Harry S. Manchester, Inc.
Milwaukee, Wisc.....T. A. Chapman Co.
Newark, N. J.....Bamberger's
New Orleans, La.....D. H. Holmes Co., Ltd.
Norfolk, Va.....Smith & Welton
Pawtucket, R. I.....Peerless Co.
Philadelphia, Pa.....Strawbridge & Clothier
Pittsburgh, Pa.....Kaufmann's Dept. Stores
Portland, Ore.....Meier & Frank Co.
Richmond, Va. .....Thalhimers
St. Louis, Mo.....Scruggs Vandervoort Barney
Salt Lake City, Utah
Zion's Co-operative Mercantile Institution
San Antonio, Tex.....Frost Bros.
San Diego, Calif.....Marston Co.
San Francisco, Calif.....The White House
Scranton, Pa.....Cleland & Simpson Co.
Seattle, Wash.....Frederick & Nelson
Shreveport, La.....Selber Bros.
Spokane, Wash.....The Crescent
Springfield, Mass.....Forbes & Wallace
Stamford, Conn.....Miller's Lilliputian Shop
Steubenville, Ohio.....The Hub
Syracuse, N. Y.....Flah & Co.
Troy, N. Y.....Peerless Co.
Tulsa, Okla. .....Seidenbach's
Waltham, Mass.....Grover-Cronin
Winston-Salem, N. C.....Sosnik-Thalhimers

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